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No. 1042.
[New Issue.]

SATURDAY, APRIL 23, 1892.

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WHILE a knot of ecclesiastics are appealing to church-authority against the results of modern criticism, the universal church of reason and scholarship is steadily moving towards a decision in their favour. Of the four books named at the head of this article three accept the new theories as the basis of further inquiries, and the fourth, Prof. Robertson's work, controverts them in a style which is almost equivalent to a surrender. Nor is the quality of these fresh adhesions less remarkable than their number. Each represents a different standpoint. Mr. Ryle is Hulsean Professor of Divinity at Cambridge, and as such of course a churchman of unimpeachable orthodoxy. Dr. Duff is Professor of Old Testament Theology in the Yorkshire United Independent College, Bradford, a position which ought to secure for his writings a wide circulation among the more cultivated orthodox Dissenters. M. James Darmesteter may be taken to represent the tradition of liberal Judaism. He is besides the first, or one of the first, Zendists in Europe, thoroughly versed in oriental thought, and a scholar of the widest literary culture. So much for the current arguments that the new theories are due to men who know nothing about the general principles of criticism, who have never travelled in the East, who disbelieve in the supernatural, and, worst of all, who being Germans, or at any rate foreigners, are for that reason, according to the Bishop of Gloucester, destitute of common sense.

According to Prof. Ryle, the formation of the Old Testament Canon began with the alleged discovery of the Book of the Law (substantially identical with our Deuteronomy) by Hilkiah in the year 622 B.C., and was completed somewhat less than five centuries later under the Maccabean princes. In every instance a considerable interval seems to have elapsed between the composition of a book and its canonisation, and in every instance also the seal of divinity was set on it by men who had themselves no claim to inspiration or infallibility. Prof. Ryle, however, holds that the general recognition which the

Hebrew Bible received from Christ and His Apostles suffices to invest it with divine authority (p. 209). But the evidence, so far as it goes, tells more for the authenticity than for the authority of writings now admitted to have been erroneously ascribed to Moses, David, Isaiah, and Daniel; and as good an argument might be drawn from Gospel-texts for the pretensions of the Roman See.

The notion of inspiration is, in fact, becoming a mere theological subtlety. Once it implied, at any rate, the historical accuracy of the inspired narrative; now it does not. There seems a growing tendency to admit that, at least up to the call of Abraham, the stories in Genesis are mythical. Prof. Robertson wishes to save the patriarchal history—a somewhat difficult feat, when the Mosaic authorship of the Pentateuch has been surrendered, or is not maintained. Sources that were first committed to writing between five and ten centuries after the events that they profess to record do not now command much respect, especially when, as in the present instance, they exhibit numerous inconsistencies and improbabilities, together with the characteristic marks of eponymous mythology. Prof. Robertson dwells on the geographical accuracy of the stories in Genesis; but the same argument would prove that the Aeneid was true from beginning to end. It is generally by false chronology, rather than by false geography, that fictitious history is betrayed.

But serious criticism is not exactly in the line of this lecturer, whose profound misapprehension of the whole controversy is ill disguised by a profusion of references and citations. He claims "fair play for the Biblical writers," as if they were not now receiving it when, for the first time in history, each is allowed to tell his own story in his own words, instead of being forced into agreement with authors who wrote at a different time and from a different standpoint. We may with more justice claim fair play for the critics whom Prof. Robertson impugns. To begin with, they ought not to be made responsible for opinions which they do not hold. Thus, Kuenen, Wellhausen, and Stade agree in maintaining that the monotheism of the Prophets was developed out of a less spiritual and more naturalistic religion. But they are careful to point out how that earlier religion differed from the religions of the surrounding nations; how it contained from the very first the germs of a purer faith. By what right then does Prof. Robertson call on them to

"show by clear proofs that before the time of the writing Prophets the religious beliefs and observances of Israel were on the same level as those of their neighbours, and that this state of things was accepted by the enlightened men of the time as the normal and authorised religion" (p. 166)?

Indeed, so little careful is he of consistency in misrepresentation as subsequently to admit that "Kuenen and his school feel themselves constrained (!) to postulate a moral attribute from the very first" (p. 314); and that, according to Kuenen, "Moses established the service of Iahve among his people on a moral footing" (p. 453). Why

dwell on the fact that the writer of the Elijah narratives had pure ethical conceptions of Iahve, as if it had been denied by the critics, whereas it is expressly asserted by Wellhausen?

Secondly, the critics should not be made collectively responsible for each other's opinions. Kuenen thinks that Iahvism was developed, "like all other religions," from polytheism and fetishism. Stade holds that, on the contrary, Israel never passed through a polytheistic stage, that their primeval religion was not fetishism but animism, and that monotheism was introduced among them by a sudden revolution of which Moses was the author. Prof. Robertson jumbles the two discrepant theories together in a supposed general assertion that Israel's religious beliefs "rest upon and grew naturally out of a more primitive stage of religious culture, the lower condition of animism or fetishism which characterises the most savage peoples" (p. 169). As this divine thinks fit to call Wellhausen "wooden-headed," I may be forgiven for applying the epithet muddle-headed to him.

Again, Stade and Wellhausen, on grounds which need not here be discussed, reject certain passages in Amos and Hosea as interpolations. Prof. Robertson speaks as if they did this from a consciousness that the verses in question would, if genuine, be fatal to the whole critical theory, without mentioning—what he ought to know—that Kuenen and Prof. Robertson Smith, who hold the same general theory, have defended the authenticity of the suspected passages.

Almost the only passage in an early prophet that can be twisted into a reference to a written Mosaic law is Hosea viii. 12, thus rendered in our Revised Version: "Though I write for him my Law in ten thousand [precepts] they are counted as a strange thing." According to the English translation of his *Prolegomena*, Wellhausen quotes the words in this form: "How many soever my instructions may be, they are counted those of a stranger," on which our critic observes: "Here Wellhausen omits in his citation the significant word 'write,' a proceeding which, looking to the question involved, is at the least, not ingenuous; for the word so rendered cannot be toned down to the general sense 'prescribe'" (p. 343). Prof. Robertson has a copy of Wellhausen's *Prolegomena* in the original German well within reach, and can refer to it when it suits his purpose. Had he consulted it on the present occasion, as was his duty to do, he would have found that the word mentioned is *not* omitted, but that it is translated "vorschreiben," the very rendering given by those sufficiently orthodox lexicographers Mühlau and Volck in express reference to the passage in Hosea.

The English assailants of Wellhausen are not fortunate in their taunts. Mr. Gladstone lately censured him (on the strength of utterly wrong information) for changing his opinions too suddenly. Now Prof. Robertson charges him with disingenuousness, or worse. It is grand to hear Baby Charles laying down the guilt of dissimulation, and Steenie lecturing on the turpitude of incontinence. Let us con-

tinue to listen to their present representative. He asks :

" Was the popular religion with which they [the Prophets] were in conflict the only accepted and recognised religion of the nation up to their time, or was it a declension from it and perversion of it ? The modern school leaves it to be inferred that it was the religion of Mosaism ; and Duhm seems to say as much when he declares that the prophetic consciousness was at variance with the Jahaveh religion as it was represented at the temple of Solomon " (pp. 158-9).

In the passages referred to (*Theologie d. Propheten*, pp. 10 and 53), Duhm says nothing of the kind. On the contrary, he argues that the temple-worship could not have represented a Mosaic legislation or even a Mosaic tradition, or the Prophets would not have attacked it with such violence ; and he does maintain that they looked on it as a declension from the primitive religion of Israel.

" Graf at first attempted to make a separation between the legislation and the accompanying history contained in the Pentateuch ; and, having proved to his own satisfaction that the narratives attached to the Levitical Code were implied in the book of Deuteronomy, and known to the writer of the latter, he said that the narratives were early, while the legislation was late. Being, however, afterwards convinced that the two elements were inseparable, he . . . simply said that as the law had been proved to be of late origin, the narratives must also be of late composition, throwing over entirely the proofs which he had before considered sufficient to show that the narratives of the Levitical books were older than Deuteronomy. . . . It is inaccurate to describe the position of Graf as a conclusion of criticism. It was simply a hypothesis to evade a difficulty in which criticism had landed him " (pp. 417-19).

" Inaccurate " would be too mild a term for the above statement. The real facts are as follows. When Graf published his epoch-making work on the historical books of the Old Testament, he was unacquainted with the more recent results arrived at by the literary analysis of the Pentateuch and now universally admitted. Accepting without question the old opinion that the Jehovah texts were added as so much supplementary matter to a more ancient Elohist narrative, and seeing that the Jehovah was used as a source by the Deuteronomist—being, moreover, unaware of the distinction established by Hupfeld between the two Eloists, the early historian who now alone enjoys that name, and the priestly compiler of the Levitical Code—he naturally assumed as beyond question that the narratives of the Grundschrift, as P was then called, were older than Deuteronomy. If JE precedes D, and PE precedes JE, then, of course, D pre-supposes PE. But the second assumption was erroneous ; and the searching historical criticisms of Colenso had already led Kuenen to suspect that the narrative portions of the priestly Elohist were of comparatively late origin, a view which Graf's theory, ascribing a similarly late origin to the Levitical law, came most opportunely to confirm and complete. A correspondence passed between the two scholars, with the result that Graf was won over to the opinion of his illustrious fellow-worker at Leyden. Every difficulty was removed from his path ;

and he could assent to the reunion of the narrative with the legislative portions of the Grundschrift now that, on independent grounds, the same late period of composition had been assigned to both. Such is the method of the real truth-seeker ; such is not the method of the conservative champion who maligns him in his grave. If this mis-statement of Prof. Robertson proceeds from ignorance, his memory must be considerably weaker than his imagination, for the facts are given briefly in Wellhausen's *Prolegomena*, which he affects to have read, and more fully in the same critic's edition of Bleek, in a section to one passage of which he expressly refers (p. 517).

It has always and justly been considered a strong argument for the post-exilic date of the Priestly Code that Jeremiah, himself a priest, should introduce Iahve as saying :

" For I spake not unto your fathers, nor commanded them in the day that I brought them out of the land of Egypt concerning burnt-offerings or sacrifices ; but this thing I commanded them, saying, Hearken unto my voice, and I will be your God, and ye shall be my people " (vii. 22).

Prof. Robertson disposes of the prophet's evidence in the following jaunty fashion :

" Well, if we are bound at all hazards to take words literally, the words are literally true, for, according to the account of Exodus itself, the command in the day of deliverance from Egypt was not a command in regard to burnt-offerings and sacrifices " (p. 448).

The hardihood of this assertion is amazing. For it so happens that, according to Exodus, command was given in regard to the sacrifice of the Passover on the very day of the deliverance from Egypt, the Hebrew word for " sacrifice " being the same as that used by Jeremiah ; while the command formulated by the prophet never once occurs in the narrative of that day's events. Nor is the Professor much happier when he retorts on the critics by asking " what information Amos or Jeremiah had about times so remote that was not possessed by their contemporaries ? " (p. 520). None certainly ; but they must have known what was believed by their contemporaries ; and that is the only question at issue.

So far, then, the critical position remains unshaken : that the religion of Israel at its best was an inspiration of the Prophets, working, no doubt, on older traditions, but giving the faith of their people a spirituality which neither it nor any other faith had ever possessed before. The ethical monotheism in which Christianity has its root was constituted by them for the first time in history. What each contributed to the process is clearly explained in the brilliant résumé of M. James Darmesteter ; and, so far as the older prophets are concerned, very minutely, perhaps too minutely, in Prof. Duff's volume, which we may hope to see followed by others carrying down the history of Jewish theology to the advent of Christianity. That religion, in the opinion of M. Darmesteter, added nothing of real value to the teaching of the Prophets, but rather dangerously compromised it by the admixture of pagan elements. The Protestant Reformers, he thinks, stopped half way in their efforts to

purify religion, for there is a mythological element at the very heart of the Gospel in the doctrine of an incarnate God. I could understand such language on the part of a Jewish theist, but not on the part of one who, like M. Darmesteter, evidently regards every form of supernatural religion as an illusion, who would probably agree with M. Renan that deism is an abstract mythology, but a mythology still. It may be true that the God of the Prophets was their own conscience projected into the skies ; but it is even more true that the idea of humanity became incarnate in Christ ; and it is the idea of humanity rather than the idea of conscience with its inconsistency and subjectivity that must give strength and unity to the ethics of the future. Again, for the prototype of an independent morality, a morality without supernatural sanctions, a morality that is to consolidate itself through just institutions, wise laws, reasonable teaching, and enlightened public opinion, we must go not to Palestine, but to Greece and Rome. Granting that the gods of Greece furnished no very effective sanction to human goodness, all the more was it obliged to seek for an eternal sanction in human nature, in the examples set by heroic individualities, in political organisation, in philosophy, in jurisprudence. The very passion with which righteousness was demanded by the Prophets bears witness to the impossibility of organising it in social institutions. Confronted by a state of things like what now exists in Persia or Morocco, their only resource lay in the threat of supernatural vengeance against the oppressors, the promise of supernatural rescue to the oppressed. Hence their influence tended at its highest to make ethics inseparable from theology, at its lowest to breed that revolting hypocrisy which was unmasked by a far more illuminating teacher, by the Christ to whose glory Judaism in all its transformations still remains fatally blind. But He whom His own people rejected was welcomed with all the more joy by the Hellenic world, for it recognised in Him the last expression of the humanity it had worshipped from the first. But truth will out ; and M. Darmesteter finds himself swept by the stress of his intellectual antecedents into the position of those who have inherited their philosophy from the Catholic tradition. Forecasting the future of civilisation, he describes it as a time when humanity shall be re-absorbed into God (p. 368)—a phrase singularly resembling that by which the Athanasian Creed attempts to explain the union of the two natures in Christ, " not by conversion of the godhead into flesh, but by taking of the manhood into God."

ALFRED W. BENN.

"TWELVE ENGLISH STATESMEN." — Queen Elizabeth. By Edward Spencer Beesly. (Macmillans.)

It is difficult to give, within the compass of twelve score pages, a satisfactory résumé of the long reign of Elizabeth, so rich in fact and so full of controversy. When the theme is limited to the consideration of the Queen as a "statesman," it may be found more

manageable, though it must inevitably prove a harder task, if only by the loss of so much of its primary interest. Mr. Beesly has, with provoking conscientiousness, kept the key-word of the series before him, and has never, throughout his study and interpretation of state-papers and despatches, been betrayed into a reference to a royal progress, a theatre, or the *Faerie Queene*. Nor does he endeavour to make up for this lack of attention to the social and literary side of Elizabeth's character by any exaggeration. There is no hero-worship in his pages; he is quite as emphatic in his fault-finding as in his praise. Perhaps it is the vigour and independence of his writing which makes the volume so readable. He shows scant respect for many of the opinions of "certain modern historians." He spices his text with analogies from recent political events, seeking parallels from St. Helena and the Crimea, from Alsace and Bulgaria. He tells us that in 1587 "the grumbling of alarmists about unpreparedness, apathy, stinginess, and red-tape was precisely what it is in our own day"; and amid his reflections on the defeat of the Armada he expresses the patriotic wish "that our naval superiority were as assured now." All this is stimulating; but what shall we say of certain tricks of style to be found in this clever book? In the second chapter we read that Elizabeth's recognition of the headship of the Pope "seemed quite upon the cards," and that in Mary's reign the bishops had "had their fling." In the Prayer-Book of 1559 "the vestments prescribed in Edward's first Prayer-Book were retained till further notice"; most Englishmen in 1562 were troubled with "pure Jingoism"; and Henry III. of France "managed [in 1581] to draw back just in time, and was not let in for a big war." There may be some people who will wish these things away.

Mr. Beesly seems to reach his estimate of Elizabeth's statesmanship from an analysis of her characteristics as a woman, holding firmly that with her there was but a hazy division between the domains of private life and politics. He, however, emphasises so strongly her untruthfulness, her lack of feeling, her restraint, and other qualities, both bad and good, that the faithful reader is apt to forget her independent claims as a ruler, or to think that all her statesmanship was but the expression of these vices and virtues in the larger field of politics, and that luck did the rest. When, for example, he speaks of her firmness, her power of overriding the strongest counsels, he makes it appear rather as a phase of feminine wilfulness than as the premeditated method of an acute politician. And, so far as we can see, there is no hint how much the exercise of statesmanship, conditioned as it was by the strange necessities of international policy in the sixteenth century, may have reacted upon Elizabeth and accentuated her peculiarities. There is some reason to think that her mental (and moral) habit was as much moulded by her experience as that her statecraft was the public expression of her personal whims. It is indeed doubtful whether much is to be gained, especially in an account of Elizabeth's statesmanship, by

showing either how little of the womanly was in her character, or how much that little influenced her public action. It is like the attempt to prove Machiavelli's doctrine either moral or immoral, when after all it is only non-moral.

In one respect Mr. Beesly's analysis of the character of the woman is useful, namely, as a hint towards understanding the negative tendency of her statecraft. "The utter absence both of delicacy and depth of feeling" (pp. 3, 41, 71), the determination of her religious convictions "by her sense of what was most reasonable and convenient" (p. 9), her untruthfulness (*passim*), her lack of gall as well as of generosity (p. 179)—these have their counterpart in her policy. Her strength lay more in keeping out of difficulties than in bullying opposition, in seeking after compromise than in being the partisan, in sobriety of aim, whether as princess or queen, rather than in trying conclusions. Her firmness in dealing with the counsel of her chosen nobles was in most cases the refusal to commit herself to new and positive policy, and to risk her cause over unseen difficulties. On one occasion, in 1560, was the willingness for action on her part; but she had not been long on the throne, and the peculiar nature of Scottish politics at that time forced her hand. So persistent was this negative habit that it was really the one definite feature of her policy, and of positive value in the adjustment of the fine balance of sixteenth century politics. Where she failed as a woman, she succeeded as a ruler. Her method frequently forced her to be deceitful and dishonourable, in no case more strikingly than in her treatment of the Regent Morton. Mr. Beesly says, "No male statesman would have been so insensible to dishonour." He shows a confidence in the politicians of that time which we can hardly share, and which his own portraits will not substantiate, as well as how strongly he believes the woman, and the "immoral" woman, guided all her actions. Once did the consciousness of sex avail her in a state-difficulty—namely, in her treatment of Henry of France and Alençon. "She was," as Mr. Beesly justly says, "a masculine woman, simulating, when it suited her purpose, a feminine character." But that is a rare example. It is, too, rather an easy-going inference which explains her caution, and the accidents of her caution, by the fact of her sex. Mr. Beesly very truly tells us that "when nations are ruled by women, and marriageable women, feelings and motives which belong to the sphere of private life, and should be confined to it, are apt to invade the domain of politics" (p. 44); but unfortunately this observation loses point as he proceeds, till on p. 234 it is contradicted in an eloquent half-page sentence on the life barren of every womanly wish and experience. Elizabeth was not a lovable character, and Mr. Beesly may be excused his indifference; but he does her some injustice by contrasting her with the ideal woman, for he really excludes the consideration of the very qualities—which are not feminine, and for that part not masculine—on which her greatness must rest.

The sketches of the incidental characters are vigorous and in good proportion. Mr. Beesly is happy in his portraiture of Mary Queen of Scots, if she may be called an incidental character; and he carefully avoids overdoing the contrasts between her and her sister of England. "She could love and she could hate; Elizabeth had only likes and dislikes, and therefore played the cooler game. . . . Here was a woman indeed. And if, for that reason, she lost the battle in life, for that reason too she still disputes it from the tomb" (p. 47). It is satisfactory to find him attacking the "prudent suggestions of writers who have fastened on the story of Mary's life as on a savoury morsel," as it is to have his denunciation of Hume's charge of "amorous inclination" against Elizabeth as "revolting and malignant nonsense." The enthusiastic sketch of the Earl of Moray is welcome amid the dark pictures of Essex, Leicester, Norfolk, Darnley, and Bothwell. Justice is done to James VI.'s energy and courage, though it may be doubted whether his Sacred Majesty neglected to "industriously attend to all details of government." This is certainly not true in his later years, as anyone who has had occasion to work through the Scottish State Papers well knows. The wonder rather is how he found time to attend to so many details, veritable details, and even to cover so much foolscap with his cramped pen. Mr. Beesly's account of the increase of England's prosperity during the reign is interesting, though somewhat slight. He exposes the "strange perversity" of some modern writers in saying that Elizabeth was constantly "on the brink of ruin," and holds that "Protestantism was making rapid strides," and "that the Queen's personal popularity was increasing every day," even at the time of the Ridolfi plot. He disposes of the charge of penuriousness by showing that the point to be explained is not why she gave so little to her allies, but "how she was able to give them as much as she did." At the end he replies to the gainsayers of her statesmanship by maintaining that it was no mere luck, or by no means despite of her, that England was successfully governed for forty-four years. The doctrine is eminently sound, but throughout the volume the author scarcely lets his reader feel that he is leading up to it. "Si finis bonus est totum bonum erit."

G. GREGORY SMITH.

Potiphar's Wife, and Other Poems. By Sir Edwin Arnold. (Longmans.)

The popularity of Sir Edwin Arnold's poetry is curiously characteristic of the British temper. His two pseudo-epical productions, "The Light of Asia" and "The Light of the World," have found a joyous acceptance in every middle-class household. There is sufficient reason for this: the literary sensibilities of the great middle-class are but coarse; monotonous rhythm and poverty of imagination jar not upon them at all; the exaggeration of ineffective epithet and the constant strain after cheap sensuousness give them mild but unfeigned pleasure. Then, again, Sir

Edwin Arnold is always intelligible; not, indeed, through any crystal limpidity of phrase, but because his thought never goes deep enough to be obscure, or to call for answering subtleties of intellectual activity on the part of the reader. And, lastly, he has drawn his materials from the only subjects perennially interesting to the middle-class, the mysteries of religion: that is to say, he has uniformly degraded high themes by tawdry treatment, and presented ideal figures in a lurid and distressing light.

Such being our general view of Sir Edwin Arnold's poetic achievement, we are the more glad to be able to welcome a volume of his with something of conscientious praise. Unfortunately the title-poem, "Potiphar's Wife," is marred by many of the old faults. Even here the manner is improved; the bondage of a stanza-form has chastened Sir Edwin Arnold's style, and even made it capable at times of vigorous expression. But at the matter and the handling of it we must cavil. A direct and simple Bible story has been transformed by a wealth of luscious detail into something fit for the embroideries of an Oriental love-chamber. Joseph himself is made to appear a wanton. He is only saved from falling by a sudden fear of the all-seeing vision of Jehovah—a fear in which there is as little real morality as in that which bade Asenath veil the green eyes of Pash from her sin. It is a relief to escape from the atmosphere of this poem, with its perverted echoes of "Venus and Adonis." Shakspere's boyish music is sensuous enough—supra-sensuous, if you will; but it is at least frankly pagan, and not all unwholesome, filled with the song of larks and the smell of "blue-veined violets," with the country sights and sounds and fresh breezes of Stratford.

Sir Edwin Arnold is far more pleasing in the lighter poems which form a large section of the book. They are done with much delicacy of touch and something of that pathetic humour which is the note of the best *vers de société*, such as Praed's, or Mr. Locker's, or Mr. Austin Dobson's. The poet's muse lingers wistfully round a pair of mummied slippers found in an Egyptian tomb.

"Tiny slippers of gold and green,
Tied with a mouldering golden cord!
What pretty feet they must have been!
When Caesar Augustus was Egypt's lord!
Somebody graceful and fair you were!
Not many girls could dance in these!
When did your shoemaker make you, dear,
Such a nice pair of Egyptian 'threes'?"

"Where were you measured? In Sais, or On,
Memphis, or Thebes, or Pelusium?
Fitting them feately your brown toes upon,
Lacing them deftly with finger and thumb,
I seem to see you!—so long ago,
Twenty-one centuries, less or more!
And here are your sandals, yet none of us know
What name, or fortune, or face you bore."

Sir Edwin Arnold has not only the modern sense for the pathos of bygone civilisations, but he has been touched, too, by the quaintness, the half inarticulate life, as it seems to an European, of Japan. He has come under the spell of Mme. Chrysanthème, with her pensive aspect and gaily-coloured dreamy existence. Here is a poem, short enough to be quoted as a whole, sent by the author to O Yoshi San—the name is

music—with a copy of *Alice through the Looking-glass*.

"Blue-eyed Alice! once more pass
Lightly through your looking-glass,
Where, in wonder-world of dream,
Nothing is, but all things seem.
Pass! and tell O Yoshi San
All the mad wild fun you can,
Till her dear eyes, dark as night,
Gleam like yours with gay delight.
English Alice! if you please,
Be to-day quite Japanese!"

* * * * *

Alice! here's O Yoshi San!
(Sweetest maid in all Japan),
Full of fun as heav'n of blue,
Yet demure and studious, too:
Yoshi! give your soft small hand
To Alice, fresh from Dreaming-Land!
Sweetest girl in England she,
So, make friends—and think of me!"

But the gem of the book is "The 'No' Dance," a pretty description of a Japanese dramatic performance, half ballet, half dialogue, interspersed with sleepy songs and strange music. It contains a fragment of folk-lore, the story of the fairy who came down to earth, and could not escape because her raiment was in the hands of a mortal. It is O Yuki San, the fisher-boy, who has got it—

"A many-tintured, fairy patterned robe—
All gold and scarlet and celestial white—
Of feathers wove, but feathers of such birds
As surely never perched on earthly tree."

The fairy comes in tears to entreat it back again—

"Next,—very softly trill the samisens,
The drums beat muted, and the flute pipes forth
Expectant tones, while—light as falling snow
Or breath of morning breeze, whispering its way
Through the awakening maple-leaves—glides in
A Heavenly Fairy! 'Tis O Tsuru San!
And neck, breast, slender little amber limbs
Are bare as the brown sea-sand: just one cloth
Tied with a sky-blue string about the waist
Half covers her. Sweetly and movingly
At the hut-door she sings: 'Oh, thou within,
That hast my robe of feathers! Open now
And give what is not thine, but only mine.'"

Certainly Sir Edwin Arnold moves more easily in the realm of fancy than in that of imagination. The miscellaneous poems at the end of the volume, mostly songs of Empire and translations from Carmen Sylva, call for no criticism; they are naught.

E. K. CHAMBERS.

The Customs and Lore of Modern Greece. By Rennell Rodd. (David Stott.)

It is, we fear, a well-grounded complaint that the majority of visitors to Greece, and many even of those who have spent some time in the country for purposes of archaeological exploration, have eyes for everything except the existing population. For this reason there is the greater cause for satisfaction when a cultivated man like Mr. Rennell Rodd devotes himself to the study of the modern Greek people. The graceful paragraphs in the Introduction to this volume, which describe the charm exercised on the mind by the presence of classical objects, and especially by the scenery of Greece, are a sufficient proof that the author is not insensible to such influences; but this feeling has not prevented him, in the course of a residence in the country, which extended, as he tells us, over two

years, and conducted him into some of the remotest districts, from giving careful attention to the condition, the modes of life, and the ideas of those among whom he was thrown. On this account, to our thinking, the most valuable portion of Mr. Rodd's work is his second chapter on "The Land and the People." Though the customs, the superstitions, and the popular poetry of the modern Greeks have not, perhaps, been treated of in any other English book as completely as they are here, yet readers who are interested in the subject have had ample opportunities of making acquaintance with them in works like Mrs. Blunt's *People of Turkey*, Miss Garnett's *Greek Folk-songs*, and *Christian Women of Turkey*, Miss McPherson's *Poetry of Modern Greece*, and especially Mr. Theodore Bent's *The Cyclades*. But we do not know where to look for so satisfactory an account of the condition of the peasantry as is found in this chapter. Mr. Rodd carefully distinguishes the state of different parts of the country in this respect—of Thessaly, of the eastern and western portions of central Greece, of the Peloponnese, and of the islands; and gives an interesting sketch of the various systems of land-tenure that prevail in them. The peasant proprietors he found to be more flourishing, but more liable to become involved in debt, in consequence of the spirit of rivalry that prevails among them. On the other hand, those who rent their land on the *metayer* system appear to be much poorer, but remarkably thrifty. The following passage, describing the life of the village of Achmet-agá in Euboea, may give an idea of the simplicity that prevails.

"The produce here is almost exclusively wheat or maize, but every family maintains a plot of vineyard for home consumption. Many also keep silkworms, and a small quantity of silk is spun for dress. This industry, which is of historic antiquity in Greece, might be much developed in a country where the mulberry tree flourishes as it does here. Honey also is produced in considerable quantities; and this village, though not a large one, has produced as much as 25,000 lbs. in a year. . . . The amount that will suffice to support a peasant family is extraordinarily small. Their wants are nearly all supplied by what they can grow; a few sheep furnish the wool which the women spin and weave, or if they have none themselves they can procure it from the shepherds in return for the bread-stuffs which they grow: bread and olives furnish the staple of their food, and many of them hardly see money at all. I remember a family of six in Boeotia whose actual money expenditure was reduced to eight drachmas [= francs] a month; a little cotton, sugar, coffee, and tobacco was all they needed to buy, the rest of their requirements were supplied by the farm. In Euboea ten pounds a year will amply support a married man, and whatever he can make beyond this is laid by."

In order to make his treatment of the subject as complete as possible, Mr. Rodd has devoted his first chapter to the ethnology of modern Greece. In this he gives the history of the changes which passed over the Greek race between classical times and the present day, together with an estimate of the influence exercised upon it by the infusion of Slavonic blood; and he includes

in his survey the Albanian and Wallach elements in the population of the country. Then, after the chapter already mentioned concerning the land and the people, he passes on to the customs and superstitions ; these he groups under various heads, such as the festival observances, ideas connected with birth and death, ceremonies which retain some trace of heathen antiquity, and features of popular mythology. It is impossible for us to do more than notice a few of these. In connexion with the festivals an account of Greek marriages is introduced, with all their elaborate accompaniments, including, if the bridegroom belongs to another village than the bride, a sham resistance to a pretended abduction by force ; for it is usual for him and his retinue to arrive on horseback, and on his approach the young men of the bride's village go out to meet them, and attempt to tear him from his horse ; his friends endeavour to ward off the attack, and often the sport degenerates into serious earnest. A similar ceremony is observed by the shepherds of Wallach race. In the fairy world of the Greek peasants a conspicuous place is held by the Nereids, a modern counterpart of the ancient Nymphs, who have thus justified Milton's description of the withdrawal of the Pagan divinities into a shadowy realm of half-belief, where—

"With flower-inwoven tresses torn
The nymphs in twilight shade of tangled thicketts mourn."

These beings, in whose nature there is a vein of malevolence, are especially to be avoided at noonday, at which hour Pan also, according to Theocritus, was wont to be ill-tempered, so that it was dangerous to disturb him. Far more to be dreaded than these are the Lamia, the Strigla—the Strix of the Romans, and other goblins ; and the vampire superstition is nowhere else to be found in more ghastly forms. But the figure which is more vividly present than any other to the popular imagination is Charon or Death, who is also the guardian of the world below ; and many are the tales that are told, both of the victorious wrestling-bouts in which he has struggled with strong men who defied his power, and of the vain attempts that have been made to escape from his nether prisons. Mr. Rodd also notices how, in the course of the transition from Paganism to Christianity, the place of heathen divinities has been taken by Christian saints, who in either their name or their attributes display some feature of resemblance to them—how an altar of the Twelve Gods is replaced by a church of the Twelve Apostles, or a temple of Demeter by a church of St. Demetrius, or a *hieron* of Poseidon by a church of St. Nicholas, the patron saint of sailors.

The remainder of the volume is devoted to the popular poetry, which is fully discussed, with numerous specimens both of the ruder and more martial ballads of the Klephths, and of the more finished lyrical pieces, which treat of love and death, of the seasons of the year, and other subjects. In conclusion, we must not omit to mention Mr. Tristram Ellis's clever illustrations, which represent the costumes of various classes of the people. H. F. TOZER.

"RULERS OF INDIA."—*Madhava Rao Sindha*, otherwise called Madhoji. By H. G. Keene. (Oxford : Clarendon Press.)

WHAT admirable writers were the historians who, in the latter half of the last century and the first quarter of this, told the story of the rise of the British power in India, and the wars which marked its progress ! The Portuguese boast with justice of their brilliant authors, De Barros and Do Couto, Faria e Sousa, Lopes de Castanheda, and Freire de Andrade, who, during the period of Portuguese greatness in the East, studied its development and narrated the great deeds of their countrymen in worthy language. But Englishmen may well rank with them such writers as Orme and Wilks and Grant Duff, Dow, Stewart, and Tod, Dirom, Beatson, and Thorn. The group of historians, to which these men belong, has never yet been adequately estimated : many of their works have never been reprinted at all ; and the Madras editions of Orme, Wilks, and Tod, and the Bombay edition of Grant Duff, though reflecting credit on the enterprise of the publishers, are very inadequate to the merit of the books in question. We do not want new histories of India composed from the same old materials : we could spare many of the manuals and essays made up out of them ; and it is a matter of surprise that no English publisher has yet undertaken a systematic reproduction of the classics of British Indian history. For these are no ordinary books. They contain alike history and the materials for history. They were written by contemporaries of the events described ; and the authors had the local knowledge, the grasp of the spirit of the times, and the advantage of oral tradition, which must always give their works a reality, and their opinions a weight, not to be equalled by the most philosophical of modern historians.

At the present time, how few Englishmen have read, let us take for instance Grant Duff's *History of the Mahrattas*, one of the most remarkable productions of its period in knowledge, in appreciation of character, and in charm of style, at first hand ; and yet it is far better worth study than most of the popular new books of Indian history.

It is no feeling of dissatisfaction with Mr. Keene's little volume on Sindha, which makes us say that its chief merit is that it sends the interested reader once more to his Grant Duff, and may stimulate those to whom Grant Duff is but a name to study the pages of that delightful author. The "Rulers of India" series is intended to rouse such feelings, and to stimulate rather than to satisfy interest in Indian history. Its volumes are, what the French happily term *livres de vulgarisation*, and have hitherto admirably accomplished their work of popularising knowledge on the periods treated. They are not intended to be *livres de fond*, though many of them by the use of new material possess a permanent historical value, and must be tested rather by the excellence of their arrangement and their style than by the amount of information conveyed in them. They are not manuals for the crammer, but biographical sketches for the pleasure of the general public ; and

in their format and typographical excellence, as well as in their pleasing and attractive style, they make admirable substitutes, for the railway traveller and the man with a half hour to spare, for the shilling shocker and the society weekly. The merits of the series are already well known, and the variety of character and career of the subjects of the different volumes, a variety hardly to be afforded elsewhere than in Indian history, is well illustrated by the list of volumes published and in preparation.

Sindha is the second native ruler of India whose biography has appeared. Just as Col. Malleson's *Akbar* treated of the most illustrious of the Great Moguls, so Mr. Keene's *Sindha* describes the life of a representative Maratha chieftain. It is now a truism that the English conquered India from the Marathas, not from the Muhammadans ; and the composition of the Maratha Confederacy, which broke up the Mogul Empire, and the character of the men who led it are worthy of study. It is possible to make objections to Mr. Keene's choice of a Maratha. In many ways Sivaji was a more typical man than Sindha; Nána Farnavis, the Machiavelli of Poona, is a more interesting character ; and the selection of the greatest representative of the family which rules at Gwalior tends to dwarf the recollection of the founders of the rival houses of the Holkars of Indore, the Bhonslas of Nagpore, and the Gaekwars of Baroda. But undoubtedly the patron of De Boigne was a very remarkable man ; his occupation of Delhi and his guardianship of Shah Alam, the blind Emperor, whose plaints fill such a large share in the history of India at the close of the eighteenth century, give him a unique position among Maratha chieftains ; and his organisation of a native army on European models showed a perception of the changed conditions of Indian warfare, which proves him to have been a real statesman. The struggle with that army, which so greatly tried the valour of Lord Lake's troops, did not take place until after the death of its founder ; for the most famous of the Sindhias carefully followed the advice of his Savoyard General, De Boigne, and during his lifetime avoided coming to blows with the East India Company. In its best days the army of Sindha was probably inferior to that organised on European models by the Sikhs ; and it is with the greatest satisfaction that we observe that one of the most original of modern Anglo-Indian statesmen, Sir Lepel Griffin, is announced to write the life of the founder of that army, Ranjit Singh, for Sir William Hunter's series. Would that the editor could add a volume on Haidar Ali, the ablest of the Muhammadan adventurers of the last century, and a military and administrative genius of the first order, to complete the triplet of the most remarkable native rulers of India in their separate localities who came in contact with the power of the British in India. Materials are not lacking ; for the History of Wilks and the Life of Haidar Ali by Kirmani, which was translated by Col. Miles for the Oriental Translation Fund, would form an excellent basis.

It is not necessary to say much about Mr. Keene's book in the way of criticism,

It is not unworthy of the series of which it forms a part; but most readers would have liked a little more information about that most remarkable adventurer, Benoit de Boigne, and we are surprised that in his list of materials Mr. Keene does not refer to the interesting article on Dr. Boigne, by Mr. Sidney Owen, which appeared in an early number of the *English Historical Review*. But it is to be wished that some law could be promulgated on the spelling of Indian proper names. Sir William Hunter, in the *Imperial Gazetteer*, has laid down a canon for the spelling of names of places, which is now generally accepted; it is sincerely to be hoped that he or some other authority will do the same for the names of persons. To take the subject of the volume under review: on the title page, he is given as Mādhava Rāo Sindhia, otherwise called Madhoji; in the pedigree, on p. 11, Madhoji or Mādhū Rāu; Grant Duff calls him Mahadajee (p. 194); older writers Madajee (p. 103); and Col. Malleison Mādhaji (p. 174). What is to be done when so many authorities disagree? And may we protest strongly against the word "crescentade" (p. 147), which Mr. Keene has used on the analogy of "crusade"? Whether he deserves the discredit of inventing it or not is immaterial, it is a bastard and unnecessary word. The fact that Sir W. Hunter, who is somewhat of a purist in his English, should have, as editor, allowed this word to pass, shows what a free hand he leaves to his authors.

H. MORSE STEPHENS.

NEW NOVELS.

The Marriage of Elinor. By Mrs. Oliphant. In 3 vols. (Macmillans.)

An East London Mystery. By Adeline Sergeant. In 3 vols. (Hurst & Blackett.)

The Book of Pity and of Death. By Pierre Loti. (Cassells.)

A Plantation Printer. By Joel Chandler Harris. (Osgood, McIlvaine & Co.)

Won in Spite of Him. By the Rev. Charles Houghton. (Digby & Long.)

T'Other Dear Charmer. By Helen Mathers. (White.)

The Yarl of the Northmen. By Charles Strong-i-th'-arm. (Reeves & Turner.)

Until My Lord's Return. By Admiral Hinton. (Elliot Stock.)

MRS. OLIPHANT is an author who has never yet written a weak or unsatisfactory novel. Her method is very simple. There is no attempt at rhetorical embellishment in her narrative, no exuberant wealth of metaphor or illustrative allusion. She takes life in all its various forms—and her *répertoire* is seemingly inexhaustible—and portrays it in direct and nervous English, with a minuteness of detail that rivals Anthony Trollope, and a strict attention to the balance of good and evil in every character that reminds one of Thackeray. *The Marriage of Elinor* presents most of the merits and most of the shortcomings of this popular author. Its quiet, homely style undoubtedly suffers somewhat from the

lack of any play of imaginative fancy; and the effort to bring out in detail every successive phase of emotion is apt to produce a discursiveness which to some readers may prove a little wearisome. On the other hand, the leading characters are drawn with a firmness that recalls all the writer's best efforts. Elinor Dennistoun—who, in all the circumstances attendant on her unfortunate engagement and its still more unfortunate consequences, stands out as a person "stiff in opinions, always in the wrong"—is nevertheless a charmingly feminine character, and divertingly humorous in the conscientious efforts she makes to obtain advice which she never for a moment thinks of following when given. Mrs. Dennistoun, Elinor's mother, is an almost equally interesting study, though the character ascribed to her in the opening chapters as a woman content to take refuge in hints and inuendoes, and unable to prescribe any positive line of duty, is not maintained with entire success throughout the book. Then there is Philip Compton, a younger son of Lord St. Serf, and known as "the disHonourable Phil," who wins the heart of Elinor, to the dismay of her relatives and of all the respectable world, including more especially the rising barrister, John Tatham—the guide, philosopher, and platonic friend of that young lady—who recognises when too late the opportunity he has lost. In Marianne Prestwich, Phil Compton's married sister, we have a boldly drawn—and one would fain hope over-drawn—sketch of a fast, though not absolutely vicious, society woman. With these materials Mrs. Oliphant has worked out a pleasant and entertaining story, quite fitted to take rank with her previous works.

In *An East London Mystery* we meet with an author who, though not by any means equaling Mrs. Oliphant as an analyst, has gained a prominent position among novelists of the day by her vigorous descriptiveness and high dramatic power. Readers of Miss Adeline Sergeant's latest book will not, perhaps, discover much originality either in the treatment or the leading idea. There is, indeed, a prologue, which puts one in possession of certain facts coincident with the narrative at the end of the second volume, and which may be regarded as a method of story-telling more novel than artistic. But, as usual, the marriage, which, according to all the laws of respectability should come at the end of the third volume, here takes place before the end of the first; as usual, the hero, if so he may be called, is wanting in some of the most essential manly attributes—in this case he is a selfish, invertebrate shuffler, who early wins, and retains to the last, our contempt for him, and who is utterly unworthy of the good fortune which ultimately falls to his lot; as usual, the heroine is a transcendent specimen of womanhood—in this case it is a girl bred in an East End slum, who endures fabulously heroic trials in defence of her mean-spirited husband. But after all the blots have been hit which criticism can detect, the novel remains a powerful and vigorous one. To be sure, Jess Armstrong, the Whitechapel gutter-girl, is a failure. She is the absurdly unreal heroine

so familiar to us in opera and melodrama; and neither six months' tuition under a highly qualified governess, nor the tardily proved fact that her father was a man of high social position, could have produced, or accounted for, the Jess who appears in Miss Sergeant's third volume. But, though a failure, she has almost the merit of being a magnificent one; and readers who are content to put up with a few minor improbabilities will read with unflagging interest this tale of a woman's brave devotion.

One could hardly forgive an author for sending forth to the world a work bearing such a gruesome title as *The Book of Pity and of Death*, if he were not that exquisite master of pathos, Pierre Loti, the newly elected member of the French Academy. The book is not a novel nor even a sustained narrative: nothing but a collection of short descriptive pieces, all written in that Lucretian vein of sympathy with nature, and that more than Lucretian sympathy with the spiritual side of all animal life, with which the readers of this author are familiar. The work is translated by Mr. T. P. O'Connor.

A Plantation Printer, though of a very different kind from the one just mentioned, is also a book which has no claim to be classed as a romance. The author, who is already known to the world under the pseudonym of "Uncle Remus," relates the adventures of a Georgia boy during the American Civil War. There is a good deal of rather tiresome Transatlantic slang and negro talk; but to lovers of mere incident the hunting adventures and various episodes in connection with the war will be interesting enough.

Under the title of *Won in Spite of Him* the Rev. Charles Houghton has written a sensational tale in the penny novelette style, with abundance of nefarious plot and murderous outrage. The hero is Claude Blackwood, who finds himself left penniless at the death of his mother, and whose engagement with the heiress, Saga Windsor, is annulled by order of the latter's father. Claude selects music as a profession, and quickly achieves success. Saga being imperatively bidden by her father to relinquish all thoughts of Claude and to marry a man she detests, leaves her home in desperation, and takes refuge in a London lodging-house, where an affection of the eyes, which has been troubling her for some time, terminates at length in total blindness. The stage villain is a cousin of Claude Blackwood, named Stephen Leslie, who is also in love with Saga Windsor. Finding out accidentally her London address, and learning of her calamity, he conceives the audacious design of impersonating Claude Blackwood and visiting Saga in that character in order to induce her to marry him. Being gifted with remarkable imitative powers, he nearly succeeds in his iniquitous endeavour; and when it collapses, at the last moment, he takes revenge by stabbing his rival, Claude, to the heart—as he supposes. After this the story rights itself in accordance with the rules of poetic justice. There is a good deal of extravagant and careless writing throughout; and the author will have to avoid such hackneyed

phrases as "great beads of perspiration stood upon his brow," "with a wild despairing cry she sank upon the floor," &c., if he wishes to produce in the future anything worth reading.

A nice, pleasant little tale is *The Other Dear Charmer*, by Helen Mathers. The title sufficiently indicates its subject matter, which is nothing more serious than a week's flirtation on the part of a lover with an interesting little Frenchwoman who has crossed his path. As he is not at the time actually engaged, and the real lady of his choice is, for reasons of her own, keeping him at a provoking distance, and driving him to the verge of distraction, there seems to be an intelligible excuse for his conduct. If it be a physiological fact that a human subject can, under the influence of certain hysterical conditions, alternate at fixed intervals between two separate states of existence, each involving complete oblivion of the events occurring in the other state, the story may, perhaps, have the merit of probability.

We have been a little overdone of late years with forecasts of future history. Wilderness of speculation is generally the leading feature of these productions, but it is doubtful whether anything wilder or more fantastic has yet been produced than Mr. Strong-i'-th'-arm's *Yorl of the Northmen*. The book is further described as "The fate of the English race, being the romance of a monarchical Utopia"; and the author, in a rather lengthy preface, expresses his conviction that the happiness of the future will be secured not by any socialistic schemes, but by the preservation of monarchy or chieftainship in some form or other; and that the only remedy for the steady deterioration which he observes to be taking place in the English race is physical regeneration. This physical regeneration is to consist in our regaining some of the bodily hardiness of our ancestors, the Vikings; and consequently in the story itself we find that in the year two thousand and something a colony of Northangland has been established in the district lying between the Humber and the Clyde, having for its chief a Yorl (*i.e.*, Earl), and modelled as regards dress and customs upon the fashions of primitive England a thousand years ago. The Clan, as it is called, claims legislative independence; and the British Government refusing to concede the boon, a civil war ensues, decapitation on Tower Hill is revived, and several of the principal rebels are executed. There is not much either of instruction, probability, or amusement in all this; and, short as the story is, few readers are likely to peruse it to the end.

Everybody is familiar with Macaulay's essay on "Burleigh and his Times," and the amusing record he submits of the exact number of cubic inches occupied by Dr. Nares's ponderous volume upon the subject. A general idea of the unshapeliness and inaptitude for reading purposes of Mr. Elliot Stock's new journal, *The Long Quarterly*, may be formed when we state that it is eleven inches long, four and a quarter inches wide, and half an inch thick, and presents all the appearance of a gigantic washing-book. As

may be supposed from its title, the magazine is to appear once every three months. Each number will contain a complete novel, and the price is half-a-crown. *Until My Lord's Return*, the novel with which the series starts, is a work of more than usual interest, and deserves better surroundings than the binding to which Fate has consigned it.

JOHN BARROW ALLEN.

SOME FOREIGN BOOKS.

Allgemeine Geschichte der Litteratur, von ihren Anfangen bis auf die Gegenwart. Von Gustav Karpeles. Mit Illustrationen und Portraits. Zwei Bände. (Berlin: Grote.) The Germans have at all times displayed a catholic taste in literature, and this circumstance has given birth among them to a number of general or universal literary histories, in which branch most other nations are sadly deficient. The distinguished literary historian, Prof. J. F. L. Wachler, wrote, as early as the end of the last and the beginning of the present century, a *Versuch einer allgemeinen Geschichte der Literatur*, which was soon followed by a *Handbuch der literarischen Kultur*. These works were, however, partially eclipsed by the *Geschichte der Literatur von ihrem Anfange bis auf die neuesten Zeiten* of the celebrated orientalist and historian, J. G. Eichhorn, which contains a mass of scholarly and critical information. A considerable advance on these valuable works was made in more recent times by the famous literary historian and bibliographer, J. G. T. Graesse, in his *Lehrbuch einer allgemeinen Literargeschichte*, which is still indispensable for every student of literature in general. These eminent critics proceeded on the principle that the true function of a history of literature is not merely to furnish biographical sketches of the several authors, and enumerate their works in chronological order; but that it consists in a critical and historical account of the rise and progress of the literary activity of a people, and in an estimate of the various stages of civilisation which formed the basis of the aggregate literary result. Since the publication of the above works, more especially of Graesse's "epoch-making" *Universal Literary History*, a number of more or less successful attempts have been made in the same direction.

The last but certainly not the least among these is Dr. Gustav Karpeles, who has earned by his numerous critical monographs and by his standard edition of Heine's Collected Works (also published by the Grot'sche Verlags-Buchhandlung) a solid reputation for himself in the world of letters. The "Universal History of Literature" of Dr. G. Karpeles differs in many respects from its predecessors, as regards both its general arrangement and its details. The literary history of each nation is complete in itself; and although the work covers the vast range of the whole literary history of mankind, from the dawn of civilisation to our own days, it has by no means a fragmentary character, nor does it bear the stamp of borrowed workmanship. The book is evidently the result of considerable labour and research; and besides being conceived in a liberal and enlightened spirit, it has the merit, so rarely found in learned German productions, of being written in an elegant and popular style. The work, which consists of two portly volumes, is divided into six Books or Parts. The first, entitled "Der Orient," gives an account of the literatures of the various oriental nationalities. The second, "Die Antike," treats of the literatures of Greece and Rome; while the third part, "Das Christentum," is devoted to ecclesiastical, romantic, and chivalrous poetry.

In the fourth part, "Die romanischen Länder," we find a survey of the literary activity of France, Italy, Spain, and Portugal. The fifth part, "Die germanischen Länder," naturally treats of the literatures of the Teutonic nationalities, including those of Great Britain, North America, Germany, the Netherlands, and Scandinavia. The poetry of Poland, Bohemia, Russia, &c., is described in the last part, "Die slavischen Länder"; and in an appendix the author sketches the poetry of the Hungarians and Modern Greeks. A number of tastefully selected poetical specimens have been embodied in the text, in excellent German renderings; and each Part is preceded by an introduction, giving in succinct form a general sketch of the character of each literature. The reader will be able to form some idea of the magnitude of the work if he is told that the Index contains between two and three thousand names; and as a proof of the author's comprehensive studies it may be mentioned that the Quellenverzeichnis, given with true German conscientiousness in an appendix, occupies ten columns. We have yet to add that the book is beautifully got up, and most profusely illustrated with portraits of authors and facsimiles of old MSS. and title-pages; and we are inclined to think that Dr. Karpeles's excellent work would read well in an English garb.

Über Titus Andronicus. Von M. M. Arnold Schröer. (Marburg: Elwerts.) The vigour and critical acumen with which the scholars of Germany are pursuing the study of English literature is a matter for genuine satisfaction, even when the results attained are not such as can be entirely accepted. In the present dissertation, Dr. Schröer, Professor of English at Freiburg, deals with one of the most obscure of Shaksperian questions—namely, that which relates to the connexion of Shakspere with the repulsive play of *Titus Andronicus*. Against the opinion of Mr. Fleay, that this work came originally from the hand of Marlowe, or possibly from that of Kyd, Prof. Schröer strongly argues; and there will probably be little difficulty in assenting to the conclusion that the evidence adduced on behalf of both Marlowe and Kyd is altogether inadequate. But hesitation is likely to be felt as our author advances to his positive conclusion that the drama is essentially Shakspere's. Whatever may be true in general as to our great poet's "tolerance" or love for mankind being exemplified in his works, it is certainly not easy to find this principle in the characters of *Titus Andronicus*, bathed as they are in blood. Prof. Schröer regards as of little importance the assertion of Ravenscroft that "some anciently conversant with the stage" had informed him that the work was not originally Shakspere's, but that "he only gave some master touches to one or two of the principal parts or characters." It is, however, a similar view which prevails widely among Shaksperian scholars; and it may be doubted whether the opinion is likely to be very much disturbed by Prof. Schröer's arguments. There is one more considerable portion of the play (Act iii. Sc. 2) whose claim to Shaksperian authorship rests on somewhat special grounds. Heminge and Condell, the editors of the folio of 1623, in ascribing the play to Shakspere, print this scene for the first time. It is not to be found in the Quartos of 1600 and 1611, neither of which bears Shakspere's name on the title. Of this scene Prof. Schröer observes that it is one of the most beautiful in the whole work, and the madness of Andronicus depicted therein calls to mind in a remarkable manner the madness of Lear. He is of opinion, however, that it is a later addition by Shakspere, and that the editors of the Folio incorporated it therein from a manuscript of the poet's. But still it is not altogether easy to suppose

that, at a late period of his life, or after 1600, Shakspere would have written such lines as the following, unless indeed the expedient recommended is a suggestion of Andronicus's madness:—

"Or get some little knife between thy teeth,
And just against thy heart make thou a hole,
That all the tears that thy poor eyes let fall
May run into that sink, and, soaking in,
Drown the lamenting fool in sea-salt tears."

Dr. Schröer suggests, however, that the "Titus and Andronicus" mentioned by Henslowe as a new play, when acted in January 1594, was Shakspere's play, written some time before, and that the newness may have implied only a revision of the play, or the addition of the scene mentioned. This theory is scarcely likely to commend itself to Shaksperian scholars. But, whatever may be thought of Prof. Schröer's general conclusions, the materials which he has so industriously collected, and the skill displayed in dealing with them, are not likely to be forgotten by subsequent investigators and commentators.

Contes Ligures. Traditions de la Rivière, recueillis entre Menton et Gênes. Par James Bruyn Andrews. (Paris: Leroux.) As a collector of these tales Mr. Andrews is not a mere visitor to the Rivière. He began, as all real collectors of folk-lore should begin, with acquainting himself thoroughly with the dialect native to the persons who recount them. The stories are here printed in French; this is, perhaps, a necessity, but we should much have preferred to see them in their own Romance idiom. But they were evidently not related in French; there is many an indication in the notes to show that they were originally told in that dialect of the Rivière of which Mr. Andrews has written a Grammar and a Vocabulary. Those apparently collected by Mr. Andrews himself at Mentone are more exactly literal; those further to the East, contributed by the Poète Vigo and others, have the fault, from a folk-lorist's point of view, of being thrown into a more poetic and literary form. Mr. Andrews has subjoined reference notes to other collections at the end of each tale, and thus this little book possesses a scientific value. It is a real, though a slight, contribution to that science of folk-lore which is yearly widening its horizons, and giving signs of ever-growing influence on our knowledge of the genesis of religions, of the thoughts, language, and customs of early races and of prehistoric man. The peculiarity of the present collection seems to be the way in which all the older mythology of supernatural or half-animal beings who haunt the woods, waters, and mountains, fairies and demi-gods of every kind, has been almost entirely absorbed in the one feature of witchcraft; the Devil himself appears in these tales only as a magnified sorcerer. We ask ourselves, as often, whether some of the incidents may not be remotely based on some widely spread historical facts or customs—e.g., that of ransoming the corpse of a debtor and burying it; or that of taking a pin from the head of a changeling, and thus restoring it to its true form? May not this, perhaps, point back to the strange practice of trepanning not unfrequently observed in prehistoric skulls?

SOME of the Catalan poets have lately struck out a new line, or rather have revived an old style, with great success. Those who are tired of a certain monotony, and *fin-de-siècle* pessimism in most contemporary poetry, may turn for relief to this revival of religious mysticism by Señor Verdaguer and his followers. Their verse has nothing artificial nor insipid about it. The themes, indeed, are not new, but the poetry is true and real, full of warmth and life. There is passion in it and ardent aspiration, and a deep tenderness;

but the passion is not of the flesh, though the terms must perforce be borrowed from fleshly passion, yet the spiritual is always dominant, and the fleshly clothing is but a veil through which the spirit shines. The dialect greatly aids this effect in its old world freshness, its naive, yet dignified, simplicity and grace. It is not too closely associated with modern worldly business. Verdaguer's chief poem in this style is "Jesus Infant—Nazareth," the result of a pilgrimage to the Holy Land. Even more remarkable, as in a more purely mystic vein, recalling the works of San Juan de la Cruz, is "L'Assumpta," by Don Jaime Boloix, a series of poems taken from the Song of Solomon, full of all the varying moods of spiritual life; of langours and aspirations; of passionate desires and longings unfulfilled; of imperishable hopes; of rapturous joy; of ecstasies which can be only half described; the undying love-song of the Hebrew Shunamite: all this is told again by Señor Boloix in a manner which may compare with the mystic poetry of any age.

NOTES AND NEWS.

SIR ALFRED LYALL has undertaken to write, for Mr. John Murray's series of University Extension Manuals, a volume on *British Dominion in India*.

COLONEL W. TWEEDIE, Consul-General at Bagdad, is now on a visit to England, seeing through the press his book on *The Arabian Horse*, which will deal with the subject in an exhaustive manner. It will have portraits of typical or famous Arabians, a map of the country from which the best breeds come, and a glossary of words and proper names.

MR. HENRY H. HOWORTH, M.P., has in the press another volume, to be entitled *The Glacial Nightmare*, further developing the line of argument which he advanced in his book on "The Mammoth and the Flood."

SIR C. GAVAN DUFFY's "Conversations with Carlyle," which have been appearing in the *Contemporary Review*, will shortly be published in volume form by Messrs. Sampson Low, with photogravure portraits of both Carlyle and his wife.

MR. DAVID NUTT announces for publication, at the end of next week, *The Song of the Sword, and other Verses*, by Mr. W. E. Henley. It will be a foolscap-octavo volume, of little more than one hundred pages, printed on special paper, by Messrs. T. & A. Constable of Edinburgh. There are also to be limited editions on Dutch and Japanese paper.

THE Chiswick Press will issue to-day the first of their reprints: Fielding's *Journal of a Voyage to Lisbon*, edited by Mr. Austin Dobson. The next volume of the series will be Swift's *Polite Conversation*, edited by Mr. George Saintsbury.

A NEW work on the history, present position, and prospects of the negro race is announced by Mr. Elliot Stock, under the title of *The Lone Star of Liberia*; or, *Reflections on our own People*, by Mr. Frederick Alexander Durham, of Lincoln's Inn. The book will be prefaced with an introduction by the Countess Clementina Hugo.

MESSRS. LAWRENCE AND BULLEN have in the press a Chronology of the principal events connected with the British Colonies and India, from the close of the fifteenth century to the present time, compiled by Mr. H. J. Robinson, of the Statistical Society and the Colonial Institute. The volume will be illustrated with a series of maps, and will also contain a full list of the authorities consulted.

MESSRS. DIGBY & LONG will publish immediately a book entitled *Leading Women of the Restoration*, by Grace Johnstone, with portraits. It consists of a study of the lives of Lady Russell, the Countess of Warwick, Lady Maynard, Mrs. Hutchinson, and Mrs. Godolphin, compiled from their letters and journals and other contemporary records.

THE same publishers announce *Rex, the Black Sheep*, a novel by M. E. Hall.

MESSRS. HUTCHINSON will publish immediately *The Fate of Feuella*, a novel, by no less than twenty-four authors, including Helen Mathers, Justin McCarthy, Conan Doyle, Florence Marryat, H. W. Lucy, "Tasma," Joseph Hatton, Clement Scott, "Rita," Adeline Sergeant, Manville Fenn, May Crommelin, and F. Anstey; with over seventy illustrations.

AMONGST the principal articles in the ninth volume of *Chambers's Encyclopaedia*, which will be published in June, are the following:—"Round Towers and Stonehenge," by Dr. Joseph Anderson; "Rousseau," by the Rev. H. G. Graham; "Rowing," by Mr. W. B. Woodgate; "Royal Family," by Mr. Thomas Raleigh; "Rubens," by Mr. J. M. Gray; "Runes, S., and T.," by Canon Isaac Taylor; "Russia, St. Petersburg, Siberia," by Prince Kropotkin; "Sacrifice and Septuagint," by the Rev. James Strachan; "Saint Beuve," by Mr. T. Hume Brown; "Saint Simon and Madame Sévigné," by Mr. Thomas Davidson; "Lord Salisbury," by Mr. Fredrick Greenwood; "Salvation Army," by Mr. Bramwell Booth; "Samaritan Pentateuch, and Books of Samuel," by the Rev. J. Sutherland Black; "Samos, by Mr. C. P. Lucas, George Sand," by Mr. Saintsbury; "Sanskrit," by Prof. Eggeling; "Scandinavian Mythology," by Prof. Rasmus Andersen; "Schelling and Schopenhauer," by Prof. Caldwell; "Schleiermacher," by Dr. Pfeiffer; "Schnitzler, Eduard (Emin Pasha)," by Dr. Felkin; "Science," by Prof. Knott; "History of Scotland," by Prof. George Grub; "Language," by Dr. J. A. H. Murray; "Literature," by Mr. T. Hume Brown; "Sir Walter Scott," by Mr. Andrew Lang; "Scottish Philosophy," by Prof. Seth; "Sculpture," by Mr. Charles Whibley; "Sea and Sounding," by Dr. John Murray; "Secularism," by Mr. G. J. Holyoake; "Shakspeare and Shelley," by Prof. Dowden; "Sheridan," by Mrs. Oliphant; "Shorthand," by Mr. Isaac Pitman; "Philip Sidney," by Prof. F. T. Palgrave; "Silk," by Mr. Thomas Wardle; "Silurian System," by Prof. James Geikie; "Slang," by Mr. C. G. Leland; "Slavs," by Mr. W. R. Morfill; "Socialism," by Mr. T. Kirkup; "Socrates," by Mr. D. G. Ritchie; "Sonnet," by Mr. Theodore Watts; "Sophocles," by Prof. Lewis Campbell; "Southey and Strafford," by Mr. F. Hindes Groome; "Spain," by the Rev. Wentworth Webster and Mr. H. Butler-Clarke; "Herbert Spencer," by Prof. Sorby; "Spenser," by Prof. Hales; "Sphinx," by Mr. Stanley Lane Poole; "Spiritualism," by Mr. Alfred Russel Wallace; "Dean Stanley," by Prof. Story; "Statutes," by Sir T. B. Maxwell; "Steam and Steam Engine," by Prof. A. B. W. Kennedy; "Richard Steele," by Mr. Austin Dobson; "Sterne," by Dr. H. D. Traill; "Strawberry," by Mr. R. D. Blackmore. Another volume, the tenth, will complete the work.

MR. W. G. MAX-MÜLLER, of University College, Oxford—who is, we believe, the only son of the Professor—obtained the second place in the recent competitive examination for the English diplomatic service.

MR. P. Z. ROUND, for some time a member of the committee of the New Shakspeare Society, has undertaken the duties of honorary secretary, in the place of Mr. Grahame. Com-

munications should be addressed to him at 53, Agamemnon-road, West Hampstead.

PROF. T. G. BONNEY will, on Tuesday next, April 26, begin a course of two lectures at the Royal Institution on "The Sculpturing of Britain—its later Stages." Prof Dewar will, on Thursday, April 28, begin course of four lectures on "The Chemistry of Gases," and Mr. E. Dannreuther will, on Saturday, April 30, begin a course of four lectures on "J. S. Bach's Chamber Music," with many musical illustrations. The Friday evening meetings will be resumed on April 29, when Dr. Benjamin W. Richardson will deliver a discourse on "The Physiology of Dreams."

AT the next meeting of the Ethical Society, to be held at Essex Hall, Strand, on Sunday, April 24, at 7.30 p.m., Mr. Arthur W. Hutton will deliver a lecture upon "Cardinal Manning."

A MARBLE tablet has recently been placed on the house in which Coleridge lived, while a student at Göttingen, during the summer of 1799. We believe that this is the first compliment of the kind that has been paid to an English author in Germany.

MR. HORACE HOWARD FURNESS, of Philadelphia—whom we should describe as a veteran, if his father were not still alive—has now added a ninth volume to his Variorum edition of Shakspeare (Lippincott). It contains that supreme flower of the poet's genius, "The Tempest," about which the textual commentators have comparatively little to say, but which has afforded material for much admirable aesthetic criticism. This criticism has been collected by Mr. Furness in one of his numerous appendices, where we find the views of no less than three Frenchmen—François Hugo, Emile Montégut, and M. Renan (in an analysis of his *Caliban*). Another appendix discusses at length the date of composition, which is assigned, with the majority, to 1610-11. Mr. Furness is willing to admit that Gonzalo's speech (act ii. scene 1), describing his ideal commonwealth, contains a reminiscence of Florio's translation of Montaigne; but he altogether rejects the allusion to Caliban, as the "servant-monster," found by many critics in Ben Jonson's "Bartholomew Fair." With regard to the source of the plot, all the information about the shipwreck of Sir George Somers on the Bermoothes (as given by Jourdan and W. Strachey) is collected; and the supposed German original (!), "The Fair Sidea," is translated in full. Another interesting document is a facsimile of the music to "Full fathom five," and "Where the bee sucks," from Wilson's *Cheerfull Ayres* (Oxford, 1660). Finally, we have printed—as a shocking example—Dryden's version, or rather travesty, with nautical comments by Commander F. M. Green, of the United States Navy. More than once rumours have reached us Mr. Furness would not give us any more volumes of his magnificent and invaluable work, which he began more than twenty years ago. But we hope that these rumours will be as agreeably falsified in the future as they have been on the present occasion.

We must also record that Mr. W. Aldis Wright is proceeding steadily with his new edition of the Cambridge Shakspeare (Macmillans), which has now reached its sixth volume, out of nine—containing "Troilus and Cressida," "Coriolanus," "Titus Andronicus," and "Romeo and Juliet." If we do not write at greater length upon this monumental work, it is only because the limitations that the editor has imposed upon himself do not furnish materials for description, much less for criticism.

FORTHCOMING MAGAZINES.

A POEM by William Pitt will appear in the forthcoming number of the *National Review*. It is a reflective piece, written on the occasion of a visit to Coombe Wood, and is musical and polished. Apart from the juvenile tragedy mentioned in Lord Stanhope's *Life*, "Coombe Wood" is believed to be Pitt's only essay in verse. The original copy of the poem was given by the author to the first Earl of Harrowby.

THE May number of *Good Words* will contain papers on "Religious Education," by the Dean of St. Paul's; "Our Summer Visitors" by Phil Robinson; "A Trip to Dockland," by William Senior; and a biographical sketch of the late Bishop of Carlisle.

The forthcoming number of the *Eastern and Western Review* will contain a second article by M. Ch. Mijatovich, entitled "Sultan Abdul Hamid and the Balkan States"; also the first of two articles by Mr. J. Theodore Bent, upon the two capitals of Armenia, dealing with the Patriarch of Sis; a letter by Mr. Frederick Greenwood on "China for the Chinese; and "Stray Notes of Life in Jap-land," by the Hon. Mrs. Sugden.

THE May number of the *Library Review* will contain a further contribution by Mr. Stanley Little on "Current Fiction"; an article entitled "Tennyson as Dramatist," by Mr. Cumming Walters; another by Mr. Graham Aylward on "Mr. Meredith and his Critics"; and one by Mr. Percy White on "Daudet and his Literary Methods." Social questions are dealt with by Messrs. Walter Lewin and Harry Roberts.

To the *Sunday Magazine* for May, the Bishop of Winchester will contribute the first of a series of six papers on "The Love of Christ." Dr. George MacDonald also writes on "The Salt and the Light of the World."

A NEW "weekly magazine for all," conducted by Mr. George Augustus Sala, and to be called by his name, is announced to appear on Wednesday next, April 27.

UNIVERSITY JOTTINGS.

TERM begins, at both Oxford and Cambridge, towards the end of the present week.

AT the half-yearly meeting of the general council of the University of Edinburgh, held on Tuesday, the report of the committee on the ordinances drafted by the University Commissioners was adopted. In accordance with this report, it was resolved to send a deputation to Parliament, with a view to obtaining important modifications in several of the proposed ordinances.

THE subjects which Mr. Oliver Elton chose for his three lectures at Johns Hopkins University were: "Elizabethan Poetry," "Christopher Marlowe," and "George Chapman."

THE following courses are announced at University Hall, Gordon-square, during the summer term: Nine lectures on Sundays, at 4.30 p.m., beginning on May 1, by Mr. Francis H. Jones, upon "The Synoptic Gospels"; eight lectures on Mondays, at 8 p.m., beginning on May 9, by Mr. Gustav Steffen, upon "The Variations in the Standard of Comfort of English Wage-Earners, 1350-1890"; four lectures on Thursdays, at 8.30 p.m., beginning on May 12, by the Rev. Charles Hargrove, upon "Thomas Aquinas." In addition, Mr. Wicksteed, the warden, will conduct a class for reading Dante's *Purgatorio* in the original.

MR. R. G. MOULTON will deliver a course of eight lectures on "The Literary Study of the Bible," in connexion with the London Society

for the Extension of University Teaching, at the London Institution, during May and June on Thursdays at 8 p.m. Of the lectures, three will deal with unity as a foundation of literary beauty in the Bible, and five with epic, lyric, and other forms of literature illustrated from the Bible.

MR. ALFRED W. BENNETT will deliver a course of lectures on "Systematic Botany," at the Medical School, St. Thomas's Hospital, on Tuesday and Wednesday mornings at 10 a.m., commencing Tuesday, May 3.

HOLIDAY courses of practical instruction in chemistry, geology, botany, mechanics, electricity, physiography, biology, and hygiene have been arranged by the Oxford Delegates for University Extension, for the benefit of elementary teachers and other scholars appointed by the County Councils. The classes will be held between July 29 and August 26.

WE have received the third number of the *Pelican Record* (Blackwell), which is, so far as we know, the only periodical published by an Oxford college. If not, perhaps, quite so interesting as the two previous numbers, it contains some good things. A. S. tells the story, from original documents, of the Junior Common Room, which lasted from 1797 to 1852, and shows the great Dr. Arnold in the character of a Bacchanalian bard. There is also a clever copy of Latin verses by J. J. C., addressed to one of the tutors, from which we venture to make some extracts:

"O Corpose puer, nimium ne crede Baconi:
Ipse tibi iudex, ipse magister ero.
Dedicas quicquid mendax Germania finxit,
Sais et Ionio non bonus Herodoto? "

Nam bonus ille vir est, lepidusque: ita dicimus
omnes,
Quod nisi mentitur nemo negare potest."

ORIGINAL VERSE.

CUPID'S VISIT.

I lay sick in a foreign land;
And by me on the right,
A little Love had taken stand
Who held up to my sight
A vessel full of injured things,—
His shivered bow, his bleeding wings;
And underneath the pretty strew
Of glistening feathers, half in view,
A broken heart: he held them up.
Within the silver-lighted cup
That I might mark each one; then pressed
His little cheek against my chest,
And fell to singing in such wise
He shook the vision from my eyes.

MICHAEL FIELD.

OBITUARY.

AMELIA B. EDWARDS, LL.D.

Born June 7, 1831. Died Good Friday, 1892.

I SHALL not attempt to write a biography of the eminent Englishwoman who has just passed away, but must limit myself to an endeavour to record her services to learning. Therefore I pass by the early musical training of Miss Edwards, her skill as a landscape artist, and the long series of novels which gave her a name before Egyptology made her famous. I begin with the year 1883, when at the age of fifty-two she began her life's work, and joined Sir Erasmus Wilson in founding the Egypt Exploration Fund.

This great enterprise, with which her name is by desert indissolubly linked, was the outcome of Mariette's so-called "archaeological will." It took shape after a visit to Egypt described in *A Thousand Miles up the Nile*, which excited in a highly-imaginative mind an

undying interest in the monuments. In Sir Erasmus Wilson Miss Edwards found a serious enthusiast, ready with the needed funds. The project was most generously aided by the American subscribers, led by Dr. Winslow. A Committee was formed, and each year an expedition was sent to Egypt to explore the Biblical and Classical sites. Pithom and Goshen were discovered by M. Naville, and Bubastis as well as other known sites explored. Naukratis was discovered by Mr. Flinders Petrie, who also explored Tanis and Tahpanhes. The work at Naukratis was completed by Mr. Ernest Gardner. Mr. Griffith of the British Museum also rendered valuable aid. The records of these researches have been published in annual volumes. To Miss Edwards is due the success of the Fund. On her fell the duty of maintaining the subscriptions to the Fund in England, and of corresponding with the explorers and editing the *Memoirs*—a labour on which she spared no pains, and made many lasting friends and not a single enemy. This was not due to diplomacy, but to a keen sympathy with the workers, and a full appreciation of their hardships.

An extension of the work of the Fund, due to the able suggestion of Mr. Griffith, no less than a survey of the Egyptian monuments, was warmly promoted by Miss Edwards; and Mr. Percy Newberry, one of the explorers, had the satisfaction of showing her the first results—his laborious "corpus" of tracings of the tombs at Beni-Hasan, and Mr. Blackden's beautiful water-colour drawings.

It will be seen that, while enduring the hardest labour, Miss Edwards did not fear to add to its weight, and that while carrying out a darling project, she was able to adopt a wholly new enterprise. A rare faith was hers in her work and in each new labourer who came to her aid. In loyalty to her memory and to the cause she loved, let her example stir us who remain to carry on her cherished work in her own spirit!

This brief record would be incomplete without a word of acknowledgment of the services of Sir John Fowler, the president, Sir Charles Newton, and Miss Edwards's other colleagues on the Fund, and of her many personal friends, who one and all, inspired by admiration for her devotion, strove to lighten her labour. Miss Bradbury, and Miss Edwards's private secretary Miss Paterson, did much in this direction by unremitting attention to her wishes. This was indeed necessary; for she had been sorely exhausted by a lecturing tour in America, undertaken in 1889-90, and by a serious accident in its course—a broken arm—which did not delay a lecture given on the very day of the injury. The record of these lectures in *Pharaohs, Fellahs, and Explorers* (not her own title) is an evidence of the width of her knowledge, her popular facility, and her finished style. This was the only volume published during Miss Edwards's secretaryship of the Fund; but her work as editor and her part of the annual reports are always to be traced by a peculiar charm, which was the result of enthusiasm that never failed, and pains that were never grudged. It is a melancholy duty to record that her last illness was brought on by a visit to the London Docks in November last, to examine antiquities from Ahnás, which were to be distributed among English and foreign museums.

The universities of America in their warm gratitude for the donations of monuments by the Fund, gifts really due to munificence on their part, conferred on Miss Edwards honorary degrees; and the Crown recognised her services to knowledge by awarding her a pension on the Civil List.

Miss Edwards has followed Erasmus Wilson and Russell Lowell. In honour of their memory

we who survive have a sacred duty to the great enterprise consecrated by their names.

REGINALD STUART POOLE.

PROF. STUART POOLE has written with authority upon the conspicuous part that Miss Edwards played in founding and managing the Egypt Exploration Fund, which, we trust, will long continue to do good work, as her most appropriate memorial. It remains for us to say something about the other aspects of her busy life, and her connexion with the ACADEMY.

From her very childhood Miss Edwards displayed talents that would have placed her in the first rank if only they had been more concentrated. Her skill with the pencil was scarcely inferior to her skill with the pen; and at one time she was encouraged by competent judges to devote herself entirely to musical composition. Such versatility, while it contributed much to her own pleasure in life and to the fascination she exercised over others, deprived her of the rewards which she might have gained. She threw her whole soul into the task of the time, and then passed on, with unimpaired energy, to some fresh undertaking. Egyptology alone, which she commenced less than twenty years ago, held her enthralled for the remainder of her life.

While still a girl, we believe, she supported herself by contributing to the London press, in days when women journalists were not so common. In this school she learned facility of writing, descriptive power, and business habits. With her wide sympathies and strong personality, it was natural that she should turn to fiction, as the most direct mode of influencing the public. For, next to newspapers, novels are the only things that are really read. Of the dozen that she wrote, we venture to prophesy that *Barbara's History* (1864), and *Lord Brackenbury* (1880), have sufficient salt in them to be preserved to another generation. She also wrote for the publishers—as many of us have done—historical compilations, anthologies of poetry, and translations, which have served their turn. But she "found herself" in literature when a happy inspiration led her to make that famous voyage up the Nile in the winter of 1873-74, which marks the beginning of popular Egyptology. It is characteristic of the thoroughness she put into all her work that the book describing this trip did not appear until after more than three years (December, 1877). During the interval, she had been qualifying herself by hard study to avoid mistakes and to be helpful to other travellers. She had her reward in knowing that *A Thousand Miles up the Nile*, in its cheap Tauchnitz edition, has become as indispensable as Murray or Baedeker.

As not infrequently happens, Miss Edwards's reputation was greater abroad than in her own country. Perhaps her secluded life at Westbury-on-Trym was partly responsible for this; for Londoners only believe in those whom they can see, or at least read of as being seen. Her visit to the United States was one long series of popular triumphs, such as no other woman has obtained, though unhappily its memory is embittered to her friends by the accident that shortened her life. At the time, she boasted that she performed every engagement to lecture, even on the day when she broke her arm, and on the following day when she had first to travel some hundreds of miles. But she paid dearly for this mistaken courage. When her American tour was in contemplation, she received a letter of welcome signed by the Vice-President of the United States, by such representative men of letters as Holmes, Lowell, Whittier, and Howells, and by no less than twenty-five presidents of Colleges. In France, too, Mariette, Maspero, and Grébaut used always to communicate to her the first news of their discoveries.

The ACADEMY has suffered by her death an irreparable loss. During the past fifteen years she must have contributed to our columns more than one hundred articles, many of considerable length and all requiring some research. We know not whether to admire in them most the brilliance of their narrative style, or the accuracy with which each detail was verified. She was, in truth, a model contributor—never declining a request, punctual to her promises, writing in a clear, bold hand, and considerate of the convenience of printer as well as editor. And we may be permitted to mention now—what she would not have liked to be made public during her life—that she always declined to receive payment for her invaluable contributions to the ACADEMY.

J. S. C.

MAGAZINES AND REVIEWS.

The English Historical Review opens with an article entitled "The Swedish Part in the Viking Expeditions." The writer, Mr. William Roos, has collected a considerable body of evidence, tending to render it probable that Sweden contributed a larger share than has hitherto been supposed to the fleets and armies of the Northmen. The evidence of Runic inscriptions and Anglo-Saxon coins is certainly curious. But we do not think that Mr. Roos has succeeded in disproving the received opinion that the expeditions to Scotland, Ireland, England, and Normandy were mainly composed of Norsemen and Danes; while the energies of the Swedes were rather directed towards Russia and Constantinople. The testimony of language, if nothing else, is decisive. Prof. Maitland discusses anew the old question of the dispute between Henry II. and Becket concerning the jurisdiction to be exercised over criminous clerks; Mr. R. Nisbet Bain, tells from materials not very familiar to Englishmen the story of the repulse of Muhammad II. before Belgrade in 1456; and Major Martin A. S. Hume describes the marriage of Philip and Mary from contemporary Spanish sources. The Notes and Documents are perhaps less interesting than usual. Among the reviews we must be content to notice that of the *'Αθηναίων Πολιτείας*, by Mr. P. Giles, which fills some fourteen pages.

SELECTED FOREIGN BOOKS.

GENERAL LITERATURE.

- BURKHARDT, D. Albrecht Dürer's Aufenthalt in Basel, 1492-1494. München: Hirth. 20 M.
- DAYOT, Armand. Raffet et son Œuvre. Paris: May & Mottezot. 6 fr.
- DUPLESSIS, Georges. Les Audran. Paris: Lib. de l'Art. 3 fr. 50 c.
- FROERDE, O. De C. Julio Romano Chiarissi auctore. Leipzig: Teubner. 3 M. 80 Pf.
- GEORGIDES, D. La Turquie actuelle. Paris: Calmann Lévy. 7 fr. 50 c.
- GINISTY, Paul. L'année littéraire—1891. Paris: Charpentier. 3 fr. 50 c.
- HAVARD, H. Un p̄-intre de chats: Madame Henriette Ronner. Paris: Boussod. 60 fr.
- LAMAIRESSE, E. Le Japon: histoire, religion, civilisation. Paris: Challamel. 6 fr.
- LE FAURE, G. La Maffia. Paris: Dentu. 3 fr. 50 c.
- MARTIN, Etienne. L'Angleterre et le Canal de Suez. Paris: Michaud. 1 fr. 50 c.
- MELANCHTHONIANA paedagogica Gesammelt u. erklärt v. K. Hartfelder. Leipzig: Teubner. 8 M.
- PRONZON, le Comte. La Bohème diplomatique. Paris: Didier. 3 fr. 50 c.
- RÜHE, A. Schillers Einfluss auf die Entwicklung d. deutschen Nationalgefühls. 3. Tl. Leipzig: Fock. 1 M. 50 Pf.

HISTORY.

- CLÉMENT PALLU DE LESSERT, A. Vicaires et Comtes d'Afrique de Diocletien à l'Invasion vandale. Paris: Pedone-Lauriel. 5 fr.
- DU TAUL, Joseph. Campagne de M. le Maréchal de Novilles en l'année 1743. Journal du Chevalier de Malbez. Paris: Picard. 6 fr.
- FUNKE, F. Sitten u. Gebräuche der Deutschen beim Essen u. Trinken von den ältesten Zeiten bis zum Schlusse d. 11. Jahrh. Leipzig: Fock. 1 M.
- GUIRAUD, L. Les Fondations du Pape Urbain V., à Montpellier. Montpellier: Coulet. 50 fr.

- HENZE, W. De civitatibus liberis quae fuerunt in provinciis populi roman. Berlin : Weber. 1 M. 60 Pf.
- HILLSCHER, A. Hominum literatorum graecorum ante Tiberi mortem in urbe Romae commoratorum historia critica. Leipzig : Teubner. 2 M.
- JULLIAN, C. Gallia : tableau sommaire de la Gaule sous la domination romaine. Paris : Hachette. 3 fr.
- JUMPERTZ, M. Der römisch-karthagische Krieg in Spanien. 211-206. Berlin : Weber. 1 M.
- KÜPFNER, K. Der Reichstag v. Nürnberg anno 1493. Leipzig : Fock. 2 M.
- MARION, M. Machault d'Arsonville : étude sur l'histoire du contrôle général des finances de 1749 à 1754. Paris : Hachette. 7 fr. 50 c.
- PLATTER, Félix et Thomas, à Montpellier. 1559—1560 ; 1595—1599 : notes de voyages de deux étudiants badois. Montpellier : Coulet. 15 fr.

THEOLOGY, ETC.

- WEBER, A. Litteras a Truchsesso ad Hosium a 1560 et 1561 datas ex codice. Augustano primum ed. A. W. Regensburg : Manz. 1 M. 50 Pf.

PHYSICAL SCIENCE, ETC.

- BINET, A. Les altérations de la personnalité. Paris : Alcan. 6 fr.
- GALILEI, G. Dialog üb die beiden hauptsächlichsten Welt-systeme, das plötzmäische u. kopernikarische. Aus dem ital. übers. u. erläutert v. E. Strauss. Leipzig : Teubner. 16 M.
- KAYSER, H., u. C. RUNGE. Ueb. die Spectren der Elemente. 5. Abschnitt. Berlin : Reimer. 5 M.
- REINKE, J. Atlas deutscher Meereslagen. 2. Hft. 3—5. Lfg. Berlin : Parey. 18 M.
- SCHAFFER, H. Theorie allgemeiner Cofunctionen u. einige ihrer Anwendungen. I. Bd. 2. Thl. 1. Hft. Leipzig : Teubner. 8 M.

PHILOLOGY.

- BREDAN, F. De Callimacho verborum inventore. Leipzig : Fock. 1 M. 50 Pf.
- HULTSCH, F. Die erzählenden Zeitformen bei Polybios. 2. Abhandl. Leipzig : Hirzel. 4 M.
- KÖPPNER, F. Der Dialekt Megaras u. der megarischen Colonien. Leipzig : Teubner. 1 M.
- PLUTARCHI Chaeronensis Moralia, recognovit G. N. Bernardakis. Vol. IV. Leipzig : Teubner. 3 M.
- SILI ITALICI Punica, ed. L. Bauer. Vol. II. Libri XI—XVII. Leipzig : Teubner. 2 M. 40 Pf.
- VOLLMEK, F. Laudationum funebrium Romanorum historia et reliquiarum editio. Leipzig : Teubner. 2 M. 40 Pf.

CORRESPONDENCE.

THE MARRIAGE OF SIR GAWAIN.

London : April 12, 1892.

The leading incident in this fine though fragmentary ballad (Percy, ed. 1794, ill. 350; Hales and Furnivall, i. 105) is the transformation in bed of a hideous hag into a young and beautiful lady. Prof. Child, in his *English and Scottish Popular Ballads* (Part ii., pp. 288-298, 506) has collected parallels from the Middle-English and Old-Norse literatures. He also cites a modern Gaelic story from Campbell of Islay's *Popular Tales of the West Highlands* (iii. 403). I have lately found the incident in a tale preserved in the Book of Ballymote, an Irish MS. of the end of the fourteenth century. This tale forms part of the so-called *Coir Anmann*, a treatise on the origin of the nicknames of ancient Irish kings and heroes, which, judging from its language, may have been composed two centuries earlier. The tale begins in p. 252, col. 2, l. 16, of the photographic facsimile, and runs as follows, extensions of contractions being represented by italics :

Lughaid Laige 7 each [mac].

Is e scel forathmeantair and, in ni dia tát na tuille annund for macaib Daire Doimthig. i.e. wic Lugdaich, 7 caidit adbar "Lughaid" for gach mac dib.

Ni ansa. Robai i tarrngiri co ngebad mac dia macaib rigi n-Erenn 7 comad Lughaid a ainm side. Conad airi sin robai Lughaid for gach n-aen mac dib.

Ro[co]morad tra Aenach Tailtean la Daire, 7 rofersat a meic a ngrainfe and. Ocus adbert in drai : "Gid maith do meic ni geba righ[i] n-Erenn acht aen mac." Adbert Daire frisin ndrai : "Cia mac gebus tar'm'eisi?" "Tiucfaid laegh [co] niam n-orde isanaemach," ar in drai, "7 in mac gebus in laegh is e gebus dartais."

Oens doroch in laeg orda iarsin, 7 lodar fir Erenn inadiad, 7 luidset + na meic [Dairi] fris oda sin co

Beind Etair, 7 adagar ceo drai[d]e chtu eaturru 7 fir Erenn. Lodar meic Daire inadiad oda sin co Dal Meascorb a Laignib, 7 tairisis Lughaid Laige .i. Mac nis, in laegh, 7 coscrais Lughaid [alle] in laeg —conad de ata Lughaid Cosc. Ocus ferais sneachta mor doib iarsin gomo hobar doib a n-airm do congball, 7 tet mac dib d'iarraid tige. Fuair teach mor and 7 tene mor 7 biad 7 lind co himda 7 miasa airg[d]ldhi 7 toilg fhindruine, 7 caillich adhuathmar isin tig.*

"A macaim, ced chuinche?" ar si.†

"Leabaid iar[r]uum co maidin."

*Oens adbar si : "Dia tis im coimle[p]aid inocht adfia," 7 adbert in mac na dlinghead, 7 luid coa brathrib.**

"Roteipis flathius 7 rigi," ar si.

Lodur na meic andiaid araille isin teach. Rofar-facht d'fir dib cid dorala do?

"Orc allaid," ar se, "ocus aduadus amaenur."

"Bid Lughaid Ore th'ainm god cinel," ar si.

Rofar-facht done d'fir ele in cétna.

"Ni tharla ni dam," ar se, "acht collud doronnum."

"Is callda sin," ar si : "bid Lughaid Cal [t]h'ainm cod chinel."

Rofarfaig § dono d'fir ele in cétna.

"Adrulla laeg allaid uaim," ar se.

"Bid Lughaid Laeghas th'ainmsiu cod cinel," ar si.

Rofarfaig § d'fir ele in cétna.

"Inni rolaiset || na fir ele uat[h]aib, is ead ro chaithius," ar se.

"Bidh Lughaid Corb t'ainmsiu," ar si : "is coirpthe in[ni] rocaithais."

Luid Lughaid Laige fadecoid isin teach beos, 7 adbert in cailleach in cétna.

"Dorala dama laeg allaid, 7 aduadus m'aenur."

"Bid Lughaid Laeghdhe [t]h'ainm cod cenel," ol si.

Conidh re leansat na hammunda.

Faidis Lughaid Laegde le [sin tech] tarceann bid 7 leanda iarsin. Luid immorro in cailleach[h] isan toilg finndruine, 7 luid Mac nia ina deigaid isin toilg, 7 anddas leis ba grian ic turbagal i mis mai soili si a gnuisi, 7 ba samulta leis a bolad fri lugort cumra. Ocus teid ina gnais iarsin, 7 adbert ris : "Maith do turas," ar si, "aris is misi in flatthius, 7 gebaus flatthius Erenn."

Ocus fogabaid iarsin nuu bid 7 sen lenna 7 cuirn 'nanaenur ic dail doib, 7 failis frisin flatthius, 7 is amlaid robadar, gan teach, gan teni arnamarach, acht magh coimreid comard, 7 a coin a ceangul dia slegaib.

Lodar rompo iarsin co haenach Tailtean, 7 indisid a n-eutra, 7 scalid fir Erenn asan aeach.

Translation.

This is the tale that is recorded here; the reason why the additional names are on the sons of Daire Doimthech, to wit, the five Lughais, and the cause of "Lughaid" being on each of them.

Not hard (to say). It had been foretold that one of Daire's sons would obtain the kingship of Ireland, and that his name would be Lughaid. Wherefore (the name of) "Lughaid" was given to each of them.

Now the Assembly of Teltown was held by Daire, and his sons raced their horses there. And the druid said : "Though good be (all) thy sons, only one of them will obtain the kingship of Erin." Said Daire to the druid : "Which son will obtain it after me?" Said the druid : "A fawn with golden sheen will come into the assembly, and the son who shall take the fawn will take (the kingship) after thee."

Thereafter came the golden fawn, and the men of Erin followed it, and Daire's sons pursued it thence to Benn Etair,* and a magical mist is set between them and the men of Erin. Thence Duire's sons pursued it to Dál Mescorb in Leinster,** and Lughaid Laigde (to wit, Mac Niad) caught the fawn, and another Lughaid cut it up (*coscrais*)—hence (his name) Lughaid Cosc. And there fell a great snow upon them, so that it was a labour to lift

* MS. biaid.

† MS. sis.

‡ MS. Rofarfaid.

|| MS. rolaidhset.

¶ Now called Howth.

** The eastern part of the present county of Wicklow.

their weapons; and one of the sons went to look for a house. He found a great house there, and in the house a huge fire, and food and ale in abundance, and silver dishes, and couches of white bronze, and a horrible hag.

"My boy, what seekest thou?" says she.

"I am looking for a bed till morning."

And she says : "Thou shalt have (one) if thou wilt come and lie with me to night." And the youth said that he would not do (this), and he went to his brothers.

"Thou hast severed (from thee) sovrainty and kingship," she saith.

The (other) sons, one after another, entered the house. She asked one of them what he had met with?

"A wild pig (ore)," says he, "and I alone devoured him."

"Lughaid Orc will be thy name with thy kindred," says she.

Then she asked the same of another.

"Nothing happened to me," says he, "save that I slept a sleep."

"That is droway (*calda*)," she saith. "Lughaid Cal ('sleep') will be thy name with thy kindred."

Then she asked the same of another.

"A wild fawn (*laegh*) escaped me," says he.

"Lughaid Laeghas will be thy name with thy kindred," says the hag.

She asked the same of another.

"What the other men cast from them," says he, "that I ate."

"Lughaid Corb will be thy name," says she; "corrupt (*ciorbhe*) is what thou hast eaten."

Finally, Lughaid Laigde entered the house, and (to him) the hag said the same.

"I chanced to meet a wild fawn (*laegh*) said he, "and I alone devoured it."

"Lughaid of the Fawn will be thy name with thy kindred," saith she.

So hence the names followed (the five sons of Daire).

Then Lughaid of the Fawn goes with her into the house for sake of food and ale. Howbeit the hag went into the couch of white bronze and Macnia followed her; and it seemed to him that the radiance of her face was the sun rising in the month of May, and her fragrance was likened by him to an odorous herb-garden. And after that he mingled in love with her, and she said to him : "Good is thy journey, for I am the Sovrainty, and thou shalt obtain the sovrainty of Erin."

After that they find new foods and old drinks, and horns dealt out to them alone; and he sleeps with the Sovrainty; and on the morrow thus were they (all) houseless, fireless, only a plain equally level, equally high, and their hounds tied to their spears.

Thereafter they fared forward to the Assembly of Teltown, and relate their adventure; and the men of Erin disperse from the Assembly.

There is an abridgment of this story in Haliday's *Keating*, p. 340, O'Mahony's translation, p. 243; and an inferior version in the Book of Lecan has been published by O'Donovan in the *Miscellany of the Celtic Society*, 1849, pp. 76-78.* An Irish poem on the same subject is found on p. 210 of the Book of Leinster, a MS. of the middle of the twelfth century; and as that poem was probably composed in the eleventh century, if not earlier, there seems some reason to ascribe a Celtic origin to an incident which not only became the basis of a fine English ballad, but was versified by Gower (*Confessio Amantis*, ed. Pauli, Book I, i. 89-104), and also by Chaucer, in *The Wyf of Bathes Tale*. The ugly hag of the ballad seems derived from "La dameuse hydeuse" in the *Percival of Chrestien de Troyes*, vv. 5996-6015 (see Child, iv. 502). Chrestien wrote this poem about the year 1175, and there can now be little doubt that he drew, mediately or immediately, from Breton sources.

WHITLEY STOKES.

* There is a third version in the so-called *Book of Hy Maine*, one of the Stowe MSS. now in the library of the Royal Irish Academy.

* MS. dudteis.

† MS. luiget.

APPOINTMENTS FOR NEXT WEEK.

SUNDAY, April 24, 7.30 p.m. Ethical: "Cardinal Manning," by Mr. Arthur W. Hutton.
 MONDAY, April 25, 3 p.m. Aristotelian: "Prof. W. James's Treatment of Self," by Mr. G. Daws Hicks.
 TUESDAY, April 26, 3 p.m. Royal Institution: "Tyndall Lecture, 'The Sculpturing of Britain, its Later Stages,'" I., by Prof. T. G. Bonney.
 7.45 p.m. Statistical: "The Production and Consumption of Milk and Milk Products in Great Britain," by Mr. R. H. Rew.
 8 p.m. Civil Engineers: "Electric Light Measuring Instruments," by Mr. James Swinburne.
 8 p.m. Society of Arts: "Australasia: its Progress and Resources," by Sir Edward Braddon.
 8.30 p.m. Anthropological: "The Social and Religious Ideas of the Chinese, as Illustrated in the Ideographic Characters of the Language," by Prof. R. K. Douglas; "The Mythology and Psychotherapy of the Ancient Egyptians," by Mr. Joseph Ford, jun.
 WEDNESDAY, April 27, 8 p.m. Geological: "The Geology of the Northern Ethiopean Desert of Egypt, with an Account of the Emerald Mines," by Mr. Ernest A. Floyer; "The Rise and Fall of Lake Tanganyika," by Mr. Alex. Carson.
 8 p.m. Cymrodon: "The Place of the Welsh Laws among Early Aryan Systems," by Prof. G. Hartwell Jones.
 8 p.m. Society of Arts: "Egyptian Agriculture," by Prof. Robert Wallace.
 THURSDAY, April 28, 3 p.m. Royal Institution: "The Chemistry of Gases," by Prof. Dewar.
 4.30 p.m. Society of Arts: "Reorganisation of Agricultural Credit in India," by Sir William Weld-Burn.
 8 p.m. Electrical Engineers: "The Light of the Electric Arc," by Mr. A. P. Trotter.
 8.30 p.m. Antiquaries.
 FRIDAY, April 29, 7.30 p.m. Civil Engineers: Students' Meeting, "The Steam-Hammer and its Relation to the Hydraulic Forging-Press," by Mr. H. H. Vaughan.
 8 p.m. Browning Society: "A Grammarian's Funeral," by Mr. A. H. Singleton.
 8.30 p.m. Japan Society: Inaugural Meeting; Address by the President, Viscount Kawae; "Ju-jitsu, the Ancient Art of Defence by Sleight of Body," by Mr. T. Shidachi.
 9 p.m. Royal Institution: "The Physiology of Dreams," by Dr. B. W. Richardson.
 SATURDAY, April 30, 3 p.m. Royal Institution: "J. S. Bach's Chamber Music," with Musical Illustrations, I., by Mr. E. Dannreuther.

SCIENCE.

RECENT WORKS ON PHYSICAL SCIENCE.

Illustrations of the C. G. S. System of Units, with Tables of Physical Constants. By J. D. Everett. (Macmillans.) We gladly welcome a fourth edition of Prof. Everett's work. The book is too well known to need any praise here, beyond the remark that it has been considerably extended and improved in this new edition. The C. G. S. system is now so universally used in science that we might perhaps venture to suggest that in future editions the writer should develop the book into a more complete collection of tables of physical constants. Numbers are occasionally cited without the authority (which, in these matters, is everything), or with the authority and without the *locus* of original publication. Where rough averages are given, it would also be advisable to add reference to sources of more exact information. The portion of the work dealing with the elastic constants of solid bodies (pp. 50-69) wants some re-writing and bringing up to date. It is not sufficient to give the numerical results of experiments without stating the method of experiment, the accuracy of the theory used, or at least the publication where the reader can ascertain these matters for himself. For example, Kupffer's results are cited on p. 60. Now Kupffer's accuracy of observation was remarkable, but his theory was erroneous. Only a small proportion of his observations have yet been reduced to correct theory; but Prof. Everett does not tell us where he takes Kupffer's numbers from, and therefore we remain in doubt as to what weight is to be given to them. As constants are so frequently cited "from Everett," this is hardly as it should be.

An Introduction to the Mathematical Theory of Electricity and Magnetism. By W. T. A. Emtage. (Oxford: Clarendon Press.) This work is a

clearly-printed résumé of the simpler parts of Maxwell's *Treatise*. It will doubtless be useful to students on their road to Maxwell. In and for itself it appears to contain no essential novelty of treatment, and but small physical interest.

Ueber den Beweis des Prinzips von der Erhaltung der Energie. Von Theodor Gross. (Berlin: Mayer und Müller). The principle of the conservation of energy has hitherto received no theoretical proof. We agree with Herr Gross that the proof by aid of the hypothesis of intermolecular central forces to be found in many text-books is quite insufficient, but we fail to follow the metaphysical grounds by which he reaches this conclusion. Herr Gross deduces the principle from Robert Mayer's *Ex nihilo nihil fit; nihil fit ad nihilum*, together with the aphorism *causa aequat effectum*. We confess that our cephalic index is such that we are quite unable to follow a line of Herr Gross's reasoning. He proves—not by the rules of evidence common with humbler individuals—that Robert Mayer disliked metaphysics. We expect he would prove to the satisfaction of the sub-dolichocephalic race that he himself does not write metaphysics. Anyhow, the more obtuse Englishman does not call this sort of writing common sense.

Die Gestaltung des Raumes. Kritische Untersuchungen über die Grundlagen der Geometrie. Von F. Pietzker. (Brunswick: Otto Salle.) Herr Pietzker thinks that Gauss, Lobatschewsky, Riemann, Helmholtz & Co. have discovered a gigantic mare's nest in their non-Euclidean space, and sets to work to prove that space must be that "dismal homaloid" of three dimensions, at which even the schoolboy shudders. We believe the kernel of his book is to be found on p. 83. He has found that all geometrical forms are concepts, and not phenomena. Hence he concludes that the axioms of geometry are not to be sought in experience, but only in "an investigation of ideas which must proceed from a philosophical standpoint, and be free of all formalism." From this statement we reach at once the following principle, from which, Herr Pietzker tells us, the whole of geometry may be deduced:

"Demnach ist der Raum eine anschauliche, überall gleichmässig gestaltete Mannigfaltigkeit von mehrfacher Ausdehnung, d. h. ein Inbegriff von Elementen, deren jedes durch eine von vornherein feststehende—ibrigen noch näher zu ermittelnde—Zahl von gegenseitig völlig unabhängigen Grössenänderungen ganz gleicher Art bestimmt wird."

Now this principle leads pretty much to whatever we put into the definition of its terms, which by the usual metaphysical trick remain practically undefined. The principle, however, clearly asserts that space is the aforesaid dismal homaloid; and certain pages "proceeding from the philosophical standpoint," and presumably "free from all formalism," deduce that it must be of three dimensions or Euclidean. The necessity for space being homaloidal seems to be based on an "innate idea of theoretical congruence which precedes all experience, and is essentially of a transcendental nature." Whether the argument would be equally valid if we had "an innate idea of theoretical incongruence," we cannot say, for we do not clearly grasp the author's reasoning. Possibly Riemann suffered from such an abnormal innateness. While, however, a good deal of Herr Pietzker's metaphysical terminology leaves a foggy impression on our mind, we think he makes some very reasonable criticisms on Helmholtz's standpoint in his fifth section; and this and the following section we accordingly commend to the reader's perusal.

"*ENCYCLOPAEDIE DER NATURWISSENSCHAFTEN.*" — *Handbuch der Physik.* 8-10

Lieferungen. (Breslau: Trewendt.) In the first of these parts the velocity of light is treated by Prof. Auerbach with a fair amount of completeness, but no originality. Then follows a treatise of Dr. Czapski on geometrical optics, which is not completed in this part, but promises to be interesting. Parts 9 and 10 belong to the volume of the text-book which will deal with electricity and magnetism. The articles in them are due to Prof. Auerbach and Dr. Graetz. As we have indicated before, we believe the editor would have done better to have appealed, like the editor of the *Encyclopaedia Britannica*, to specialists in each branch rather than to have thrown work in so many diverse branches on one pair of shoulders. The first forty pages on the potential in electricity and magnetism and on electricity on conductors are practically based on Maxwell, and contain little novelty either in contents or method; pp. 41-67 on accumulators, condensers, and electrometers offer little of note; pp. 67-106 discuss the properties of dielectrics, and will be chiefly of value to the student of physics for the numerous details given of the values of the dielectric constants and their physical determination. All this portion is due to Dr. Graetz. The following pages (106-249, including nearly the whole of Part 10) are due to Prof. Auerbach, and deal with contact electricity, the electric current, and electrolysis, all very diligently worked up with a great quantity of useful references, but written with no inspiration or originality. Perhaps pp. 193-206 on currents in plates, shells and extended bodies are a fair sample of the author's work, and may be read with interest. The part concludes with an article on the measurement of currents, and the beginning of one by Dr. Graetz on the determination of resistance and conductivity. The *Handbuch der Physik* maintains in these parts the reputation it has already won for itself—that of considerable value as a work of reference, but mediocre and uninspiring as a text-book for students.

Elementary Thermodynamics. By J. Parker. (Cambridge: University Press.) It is hardly fair on the author to notice such a work as his among the contents of an article like the present. His book is a most suggestive and valuable one, and the publication is quite worthy of the best traditions of the University Press. Like all works that contain both in matter and method much that is original, Mr. Parker's treatise raises many points which are perhaps disputable, and emphasises special parts which the author feels he can elucidate, but which may not after all be the most important for the would-be examinee. But for the real student and for the teacher tired of the wearisome repetitions of the ordinary text-books there is a refreshing individuality about Mr. Parker, which ought to bring him a wide range of intelligent readers. We do not, of course, always agree with him. We do not believe in "the decisive discovery of the existence of the ether." Hertz seems only to us to have demonstrated that the conception ether may be used to describe a wider range of phenomena than had been hitherto actually shown. But we do agree that the potential energy of the ether is a very difficult matter, and that it is not logical to "explain" it by aid of strains, which seem again to involve action at a distance and a second ether. All the same, we do not see how we are to get on at present without a potential energy of the ether, which Mr. Parker dismisses on page 149. How the "etherial kinetic energy in waves of radiation" is possible without a corresponding strain energy of some sort seems to us a difficulty. Probably too a good deal of opposition may be raised by Mr. Parker's treatment of the final condition of the solar system—we are glad to

see that he refuses to make any statement as to the entropy of the universe at large—but his discussion will at least do good if it arouses opposition and leads people to grasp that the exact form of the "final catastrophe" is yet open to question. The work contains too few references to original memoirs, possibly because Mr. Parker has worked most things out for himself; but such references would have increased the value of the work to the student, and enabled him to measure the author's own contributions more accurately. To increase the value of the book, which we rate highly, we entreat the Press Syndics to insist on an Index being added before further copies are bound. The printing itself is singularly free from misprints or errors, so far as a careful examination of several portions of the analytical work is a fair test.

Nothing is more disheartening to the reviewer who attempts to be conscientious than the mass of works on elementary science which load his table. He has learnt by experience that 99 per cent. are bad, written by men who appear to have no training in logical method or who content themselves by following precedent without inquiry as to its value. If the critic reads these works honestly through, he can only be forced to the conclusion that the whole system of our elementary science teaching urgently needs remodelling, for all notions of clear definition and logical statement seem to have disappeared from it. It cannot be too often insisted upon that the writing of an elementary work on science is one of the hardest possible tasks, and is not to be undertaken with a light heart. The *principia* of science embrace its fundamental concepts, and these are just the points where there is most need of accurate statement and cautious reservation. We proceed to notice briefly the last instalments of elementary or popular science which have reached us.

A First Book of Electricity and Magnetism. By W. Ferren Maycock. (Whittaker.) This book professes to cover the syllabus of the elementary stage of the Science and Art Department. It deals first with Magnetism, then with Electrokinetics, and finally with Electrostatics. As the idea of an electro-magnet is introduced on p. 4, it is difficult to see the logic of this arrangement. Each paragraph is numbered and has a question set to it at the end of the section. Here are a few specimens:—Question: What is a magnet? Answer: A magnet has the power of attracting or picking up pieces of iron or steel. Question: What are lines of force? The power which a magnet possesses of picking up small pieces of iron, and of attracting or repelling the poles of another magnet, and of pointing N. and S., depends on the existence of invisible "lines of magnetic force," which curve through the air from one pole to the other. Or again, take the question: What is the meaning of the term potential? and then try and answer it from § 47! No educational value can, we hold, be attributed to a work which defines terms in this slipshod manner. A man picks up bits of steel and every piece of matter attracts every other, but man and matter need not be magnets. How a student could reach any accurate idea of a simple dynamo from the above statement as to lines of force, taken in conjunction with statements of the following kind:—

"Therefore it follows that if we take a coil and poke lines of force through it, a current will be set up in the coil; if the lines of force are taken out and poked through the other way, another current is set up, in the opposite direction to the first current"—

we fail to understand. The author concludes his work by promising a Second Book of

Electricity and Magnetism, and then adds the motto *Mithi cura futuri*. We fancy that he has quite enough to answer for and to improve in the present, without taking charge of the future.

Light. An Elementary Treatise. By Sir Henry Truelman Wood. (Whittaker.) We agree with the author that some apology is needed when one who is not a professed authority on a scientific subject comes forward to instruct others. But the writer's "thorough familiarity with the difficulties which beset the path of those humbler students of science who can devote their leisure only, not their working life, to their favourite pursuit" does not demonstrate that he is fitted to indicate the way in which those difficulties may be mastered. We are inclined to think that the greater the scientist the better will be his appreciation of these difficulties. Sir G. G. Stokes' *Burnett Lectures on Light* will be of far greater advantage to such a student than the present volume, for the simple reason that they do not gaily vault over real difficulties. For example, the proof that light travels in straight lines is by no means satisfactorily established even yet on the undulatory theory. "Eine vollkommen befriedigende Theorie dieses Gegenstandes aus den Hypothesen der Undulationstheorie zu entwickeln, scheint auch heute noch nicht möglich zu sein," wrote Kirchhoff a few years ago. Yet Sir H. T. Wood tells us—"That light must travel in straight lines follows from whatever theory we adopt." Take, again, the following carelessly worded sentence:

"White light is composed of vibrations of every size between the limits which affect the eye; but if only vibrations of the same, or nearly the same, length are admitted into the eye, they produce the effect of colour, giving one or other of the pure colours of the spectrum."

The "size of vibration" is continually spoken of, where the author really means either the wave-length or the period of vibration, where occasionally he really means the amplitude. No clear definition is given of any of these terms, nor of "phase." Perhaps the worst slip is the diagram on p. 51, where we have a ray of light entering a prism without refraction; this diagram should be cancelled at once.

Mechanics for Beginners. Part I. Dynamics and Statics. By J. B. Lock. (Macmillans.) *Elements of Statics and Dynamics. Part II. Dynamics.* By S. L. Loney. (Cambridge: University Press.) Here we can at least give comparative praise, however odious such may be. Mr. Loney's book is better than Mr. Lock's—distinctly better. Absolutely, neither can be commended to students. "Matter," says Mr. Loney, "is that which can be perceived by the senses." . . . "It, like time and space, is a primary conception." Curiously enough, most conceptions are capable of definition, while many perceptions are not. Does Mr. Loney mean that matter can be perceived, but not conceived, or that matter can be perceived and conceived, but not defined? The student who does not effectually distinguish between a perception and a conception will probably run his head against a good many brick walls in the course of his life. Newton's first law of motion is stated without any explanation of its real difficulties. What is "uniform motion in a straight line"? Motion in a straight line has no absolute existence; and it is impossible to understand Newton's first law without long discussion on the relativity of motion, the relativity of force, and Newton's falsely called "absolute rotation." Mr. Lock tells us that when no external force acts on a mass it has no acceleration, and that whenever a mass has acceleration, it is then

under the action of some external force. These statements are quite invalid if they be presented without any qualifying remarks as to the relativity of acceleration. All we can observe is a body describing a curved or straight line relative to other lines. But it may be curved if there be no force, and straight if there be force. Both writers quote the lump of matter on the sheet of smooth ice so current in elementary text books. Well, let them imagine, then, a field of perfectly smooth ice at the North Pole, of, say, sixty miles radius, and let them suppose a curling stone projected from the Pole, at the rate of five miles an hour, towards an object B sixty miles distant. So far from striking the object, it would reach the edge of the ice field at a point immediate opposite to B, and this although there were no force between the curling stone and the ice in the plane of motion. Clearly until some consideration has been given to the question of moving axes the first law is only liable to lead students into error. Mr. Lock tells us that "force is that which when applied to mass produces in it acceleration in the direction of the force." He does not indicate, however, what is "the direction of force" apart from the direction of the acceleration produced. Mr. Lock practically shirks the definition of both matter and mass. Mr. Loney defines "displacement" and "velocity" from the commencement as having direction. Mr. Lock does not, and the result is that he introduces the quite unacceptable word *velo*, for what is really unit speed. Finally, we may remark that it is the want of clear statement as to the fundamental concepts of dynamics which leads students to lose sight of the relativity of force, of motion, and ultimately of energy, and thus to convert the principle of the conservation of energy into a fetish, which dominates their philosophy as well as their physics.

TWO BOOKS OF ORIENTAL PHILOLOGY.

Records of the Past: being English Translations of the Ancient Monuments of Egypt and Western Asia. New Series. Edited by A. H. Sayce. Vol. V. (Bagster.) The first four volumes of this New Series have been reviewed at length in the ACADEMY; it is almost enough to say that this new volume is worthy of its predecessors. Only two out of the ten texts given are Egyptian. M. Maspero translates an incomplete inscription belonging to a king (Smendes, the founder of the twenty-first Tanite dynasty), who has long eluded research; M. Virey describes an interesting monument in the Nubian village of Kuban, and translates the difficult and incomplete inscription. Students of ancient geography and history will thank Mr. Tomkyns for his completed study of the lists of places in Northern Syria and Palestine conquered by Thothmes III., and engraved on the walls of his temple at Karnak. Nor will such students feel less indebted to Prof. Sayce for his full account of his present conclusions on some important points in the correspondence found in the Tell el-Amarna tablets. His translations seem to supplement those already given in Vol. III. It should, however, be remembered that the debate on these letters, which have added in such an astonishing way to our historical material, is still in full course, and that among both Assyriologists and historical critics of the Old Testament not a few will be found to question Prof. Sayce's inferences respecting the Melchizedek of Gen. xiv. 18-20, and the "prince of peace" in Isa. ix. 6. Nor does Prof. Zimmern, who is at present so close on the Oxford Assyriologist's heels, agree with the latter on some important points of translation. See, for instance, his remarks in the

Zeitschrift für Assyriologie, September, 1891, p. 263; and compare his version of lines 14-17 of No. 106 with that given in p. 72 of the present volume. It is interesting to find mentioned (No. 92, line 24) an early instance of the name Toi (King of Hamath), here given as Tuya, and a parallel to Jephthah-El (Josh. xix. 27) in Yaptikh-Addu, the name, however, of a man, not of a place; also of Qilti, very possibly the Keilah of 1 Sam. xxiii. 2-13, Josh. xv. 44. The other texts are translated by Messrs. Pinches and Strong and by the editor. A revised translation of the inscriptions relative to the rise of Cyrus and his conquest of Babylonia is specially acceptable. It should be added that Prof. Sayce does what he can in footnotes to warn the reader where a rendering is uncertain, and that he makes due, though brief, reference to Prof. Zimern.

A *Dictionary of the Targumim, the Talmud Babli and Yerushalmi, and the Midrashic Literature*. Compiled by M. Jastrow. Part V. (New York: G. P. Putnam's Sons; London: Luzac.) Again we earnestly recommend this dictionary to Hebrew students. It is, in fact, a marvel of condensation; and, however much Talmudic scholars may differ on points of detail, no one will wish to deny the high merits of the modest and learned "compiler." Even apart from the direct linguistic information, there is on most pages something of historical interest in the brief quotations. We may specially mention the articles on חַדְרָן, תַּלְמִיד, וְלִילָּה. Under the first of these we notice the heading פְּרִי, "fruits, dessert," with a reference to Gen. xlvi. 11. Biblical students will value this fresh evidence (not found in Buxtorf) of the correctness of the Septuagint rendering *καρπός*, as against that of the Vulgate (*optimi fructus*, as if it meant "praise"). They will also notice that in later usage פְּרִי was not exclusively a religious or ritual word. On the Greek-Hebrew words Dr. Jastrow differs sometimes from Fürst's *Glossary*. Under חַדְרָן we find it mentioned that the text of Midrash Tillin (on Ps. xlvi. 5) has חַדְרִים, but we do not find any reference to Sachs' ingenious correction חַדְרִינִים (Ogyges), partly suggested by the Yalkut's reading חַדְרִים. Dr. Jastrow renders the Yalkut passage: "It is a Greek phrase—precipices of water" (comparing ογγεῖς, "cataract"). Sachs: "It is a Greek phrase—water of Ogyges." The latter explanation may seem to suit the context better, which refers to the countless number of the Israelites when they went on pilgrimages.

OBITUARY.

JOSEPH BUDENZ.

PROF. BUDENZ, the well-known philologist, died somewhat suddenly at Budapest on Good Friday, April 15, thus surviving his friend and fellow-worker, Paul Hunfalvy, by but a few months.

Joseph Budenz was born on June 13, 1836, at Rasdorf in Electoral Hesse, in which village his father was the schoolmaster. In 1854 he went to the University of Marburg; but the next year he removed to Göttingen, where he was a pupil of Benfey. In 1858 he was admitted to the degree of Doctor, taking up the subjects Indo-Germanic philology and archaeology. Meanwhile he had made the acquaintance of a theological student named Nagy, a Unitarian from Transylvania, with whose assistance the young Budenz soon acquired a knowledge of Hungarian sufficient to enable him to read books in that language. While thus engaged, there fell into his hands Boller's studies in the Altaic languages, contained in the *Sitzungsberichte* of the Academy of Vienna. The reading of these determined Budenz to make the philology of the Altaic languages the work of his life. To this

end he sought a position that would enable him to live in Hungary. His friend Nagy, on his return home, told Hunfalvy of Budenz's studies, and of his desire to settle in Hungary. Hunfalvy, delighted at the prospect of gaining so promising a recruit for Hungarian philology, procured for Budenz the place of Greek master in the gymnasium of Székes Fejérvar (germanice Stuhl Weissenburg), where he remained two years. Here, in addition to the Hungarian and Turkish which he had brought from Göttingen, Budenz began the study of Finnish. In 1861 the Hungarian Academy made him Assistant Librarian. In 1868 he became *privat docent* of the Comparative Philology of the Hungarian Ugrian Languages, and in 1872 was appointed ordinary professor of that chair in the University of Budapest. He had already in 1871 been elected a member of the Hungarian Academy. In 1878 he took over from his friend Hunfalvy the editorship of the *Philological Communications* (Nyelutudományi Közlemények), the duties of which post he discharged till his death. Beside countless articles in various philological journals, both German and Hungarian, the chief monuments of his industry are his *Comparative Dictionary of the Hungarian Ugrian Languages*, and his *Comparative Accidence* (Formlehre) of those languages.

As university professor, Budenz was distinguished not only by his industry and zeal, but also by his kindness and geniality. His loss is deeply deplored by both his colleagues and his pupils. We may add that he contributed an article on Swedish and Magyar versions of the Kalevala to the ACADEMY of September 15, 1871. A. J. P.

SCIENCE NOTES.

THE trustees of the British Museum have appointed Mr. Arthur Smith Woodward to the assistant-keepership of the department of geology, at the Natural History Museum, Cromwell-road, in succession to Mr. Etheridge, who retires, by reason of age, under the new Order in Council.

DR. HUGH ROBERT MILL, well known as a writer on physical geography, has been appointed to succeed Mr. J. S. Keltie, as librarian to the Royal Geographical Society.

DR. SCOTT, at present assistant-professor of botany at the Royal College of Science, South Kensington, has been placed in charge of the Jodrell laboratory at Kew.

DR. HENRY HICKS, hon. secretary of the Geological Society, has addressed the following letter to the *Times* :—

"During some recent excavations in Endsleigh-street in connexion with the deepening of the main sewer, the workmen came upon remains of a mammoth and other prehistoric animals at a depth of about 22ft. from the surface. In the central excavation, near the north end of the street, two large tusks of a mammoth were met with lying near together along with other bones belonging to the same animal. A portion of one of these tusks was brought to the surface, and it was found to measure at its thickest part nearly 2 ft. in circumference. The length of the complete tusks would probably be at least 9 ft. or 10 ft. In another excavation on the west side of the street, at a distance of about 15 ft. from the above-mentioned, the lower jaw and other bones of a younger mammoth were discovered at about the same depth from the surface. It is evident that the animals must have died at the spot where the remains have now been found, and the dark loamy soil in which they were embedded has yielded on examination many seeds of contemporary plants. Mr. Clement Reid, of the Geological Survey, to whom samples of the loam were submitted, has been able to determine the presence in it of about twenty species. These show that the land here at the time was of a marshy nature. Deposits usually classed with the high level gravel and brick earth of the Thames Valley

were found overlying the animal remains; hence the geological age during which the animals lived, in my opinion, must be included in what is known as the glacial period."

MEETINGS OF SOCIETIES.

ARISTOTELIAN SOCIETY.—(Monday, April 4.)

SHADWORTH H. HODGSON, Esq., president, in the chair.—MR. C. C. J. WEBB read a paper on "Scotus Erigena, *De Divisione Naturae*." A short account of the author's life and historical position, and some remarks upon the principal sources of his doctrine—"Dionysius the Areopagite," St. Gregory of Nyssa, and St. Maximus—introduced a summary of the contents of the work under review. Attention was then called to Erigena's Rationalism, Mysticism, and Universalism, and it was suggested that to describe him as a Pantheist was to some extent misleading. After some reference to the subsequent fortunes of the book *De Divisione Naturae*, the paper closed with a comparison of Erigena's teaching with that of Schopenhauer, whom he, like many other mediaeval mystics, had directly influenced.—The paper was followed by a discussion.

ELIZABETHAN SOCIETY.—(Wednesday, April 6.)

FREDERICK ROGERS, Esq., in the chair.—MR. WILLIAM POEL read a paper on "Henry VIII." The paper dealt with the question of authorship, and was a brief summary of the history of the controversy from its commencement, giving opinions expressed on the matter by the leading English and German commentators, together with criticisms on the play by Coleridge, Emerson, Victor Hugo, Alfred Tennyson, and Robert Browning. Mr. Poel referred to the stage directions in "Henry VIII.," which are unlike those of any other play published in the First Folio. In no other play are they so full and so carefully detailed. With the exception of "Henry VIII.," the stage directions of the Folio are so few in number and so abbreviated that they appear to have been written solely for the author's convenience. It is very rare that any reference is made to movement more than to indicate the entrance or exit of characters, or to denote that they fight, or that they die. Sometimes the characters are not so much as named, and the direction is simply, "Enter the French Power and the English Lords"; at other times the directions are so concise as to be almost incomprehensible to the modern reader, for example, "Enter Hermione (like a statue); Enter Imogene (in her bed)." The legitimate inference, therefore, is that Shakspere considered it no part of his business to be explicit in these matters. It is startling, then, to find in the play of "Henry VIII." a stage direction so elaborate as the following: "The Queen makes no answer, rises out of her chair, goes about the Court, comes to the King, and kneels at his feet. Then speaks." No doubt in Elizabeth's time all stage movement was of the simplest kind, and of a conventional order, so as to be applicable to a great variety of plays; and what was special to any particular play in the way of movement would in Shakspere's dramas be explained at rehearsal by the author. So that the detailed and minute stage directions which in the First Folio are special at "Henry VIII." would seem to suggest that the play was written at a time when the author was absent from the theatre. To the actor, however, who is experienced in the technicalities of the stage, these elaborate directions show that the author was not only very familiar with what in theatrical parlance is known as "stage business," but that he regarded the minute descriptions of the actor's movements as forming an essential part of the dramatist's duty. The story of the play is made subservient to stage business or pageant throughout. Mr. Poel, in concluding his paper, briefly stated what is to be said for and against the genuineness of the play as Shakspere's. The supporters of the Shaksperean authorship dwell upon the beauty of particular passages, and on the general metrical similarity to Shakspere's verse in his later plays. The sceptics contend that it is a mistake to leave entirely out of view the most important part of every drama—its action and its characterisation, and unreasonable, moreover, to suppose that Shakspere had no imitators at the close of his

successful career; although many consider this line of reasoning to be no evidence that Shakspere was not the author of all that we most admire in the play. But the popular scenes are denied to be Shakspere's, and are considered to be of all others in the play most easily identified as in the metre peculiar to Fletcher. It is still possible, however, to accept the opinion of Charles Knight, Prof. Delius, and Dr. Elze—that all the shortcomings of the play, in both the structure and the versification, are due to the fact that the poet was hampered by a "difficulty inherent in the subject," that is to say, if genius is ever hampered by its subject, which Mr. Poel believed history to have proved to the contrary. The conscientious inquirer who wades through a mass of literary criticism, in the hope of obtaining some elucidation on the question, is only doomed to experience disappointment. Nothing is gained but an unsettling of all pre-conceived ideas. If expectations of a possible solution are roused, they are not fulfilled, because the prejudiced mind refuses to accept conjectural criticism, and to believe more than it is possible to know. Still, it must be admitted that, in re-reading the play in the light of all the modern criticisms upon it, dissatisfaction with the inferior portions becomes more acute, while the fine scenes shine with a lessened glory. It is not only dramatic power in the development of character which is wanting, but the power which gives to words form and meaning. The closely packed expression, the life-like reality and freshness, the rapid and abrupt turnings of thought, so quick that language can hardly keep pace with them; the impatient audacity of intellect and fancy, with which we are familiar in Shakspere's later plays, are not to be found in "Henry VIII." We miss even the blemishes unanimously attributed by modern grammarians to Shakspere—the idle conceits, the play upon words, the puns, the improbability, the extravagance, the absurdity, the obscenity, the puerility, the bombast, the emphasis, the exaggeration. The sceptics, therefore, contend that, in order to uphold "Henry VIII." as a late play of Shakspere's, it becomes necessary for his sincere admirers to invent all sorts of apologies for its faults; while by refusing to acknowledge the play to be his, we are not debarred from taking a consistent view of the poet from the close of the great tragedies to the play of "The Tempest," "where we see him shining to the last in a steady, mild, unchanging glory." Still, however plausible this argument may appear, Mr. Poel believed that it in no way helps us to understand how "Henry VIII." in its present form came to be published in the first collected edition of Shakspere's works.—Mr. James Ernest Baker read a paper on "The Plays and Poems of Thomas Randolph." In the course of his remarks, Mr. Baker said: Thomas Randolph was born in Northamptonshire in 1605. His father, William Randolph, was steward to Edward, Lord Zouch. His mother was Elizabeth, daughter of Thomas Smith, of Newnham-cum-Badley, near Daventry, Northampton. She was William Randolph's first wife, and Thomas was the second son of the marriage. The house in which he was born was that of his maternal grandfather. "It stands," says Baker, the Northampton historian, "on a bank at the end of a lane leading to Dodford." It was here, no doubt, that Randolph, as a boy, passed his idle hours, wandering among the pleasant green fields and the woodland scenery that surrounded his grandfather's house, and where commenced that unmistakable love and sympathy for country life which is revealed in such a specific manner in several of his poems and plays. While Randolph was wasting away in the company of the mad wife of his own day, it is interesting to find him writing that peculiarly delightful "Ode to Master Anthony Stafford, to hasten him into the Country." He became a King's scholar at Westminster, and afterwards entered Trinity College, Cambridge, on July 8, 1624, he was matriculated a pensioner of Trinity. In January, 1627-8, he graduated B.A. In September, 1629, he was admitted minor fellow, and on March 23, major fellow, when he proceeded M.A. Later on, in the same year, he was incorporated M.A. at Oxford. His talent for versifying displayed itself at the tender age of nine or ten years, when he composed a "History of the Incarnation of our Saviour" in verse. This youthful production has

not descended to us, though it is stated to have been extant in Wood's time. When Randolph came to London, it is evident that his sociable disposition and witty conversation soon procured him the acquaintance of the wits of his day. That he greatly endeared himself to many friends is beyond question, for we possess ample testimony to corroborate this assertion in the shape of the affectionate commemorative verses written by his numerous poetical contemporaries. Cokain speaks of his friendship with Randolph. George Daniel, of Beswick, places him among some of the best-known men of the age. An anonymous contributor to "Witts' Recreations" mentions him as "Thou Darling of the Muses." Rowland Watkyns in his "Poems without Fictions," and Harding in his "Sicily and Naples; or, The Fatal Union," give him exceptional praise. Randolph died in March, 1634-5, in his thirtieth year. He was buried on the 17th of the same month, among the Stafford family in an aisle adjoining to Blatherwick Church. A monument of white marble was erected to his memory by his friend Christopher (afterwards Lord) Hatton. Peter Hansted wrote a poetical inscription for it. Randolph wrote seven plays, six of which are now extant. The titles are as follows:—"Aristippus, or the Joyful Philosopher," "The Conceited Peddler," "The Jealous Lovers," "The Muses Looking-glass," "Amyntas; or, The Impossible Dowry," "Hey for Honesty, Down with Knavery," "Aristippus; or, The Joyful Philosopher," and "The Conceited Peddler" are two amusing short one-act plays. Notwithstanding the merry wit and whimsical conceit that filters through them, it is perceptible that they are the productions of a youthful hand. We possess no evidence to show they were ever acted. They are stored full of vigorously written passages of genuine comedy, permeated by flashes of good-humoured and brilliant satire. In "Aristippus" are some excellent lines, of which it can be truly said that they contain "infinite riches in a little room." Mr. Baker then quoted those lines spoken by the second scholar, commencing, "Fill me a bowl of sack with roses crowned." Only a poet of that age, continued the lecturer, could conceive such admirable verse, could abandon himself to such a luxuriant outburst of extravagant ideas, fraught, nevertheless, with delicate fancies, fraught, nevertheless, with delicate fancies, and exquisite imaginative power. "The Jealous Lovers" was first issued in quartto in 1632. This is a very interesting play, though I cannot agree with Mr. Halliwell who, in his "Dictionary of Old Plays," esteems it the best of Randolph's works. We are seldom carried away by any passages of passionate declamation; but it is to be appreciated for its delightful poetry, expressed in charming and beautiful dialogue. Randolph in his graceful manner strikes a melodious chord of music which lingers pleasantly in our ears. It "sounds silver-sweet like lovers' tongues by night." It should be pointed out that the sexton's amusing speech in the third scene of the fourth act, commencing, "This was a poetical noddy. O the sweet lines, choice language, eloquent figures, besides the jests, half jests, quarter jests, and quibbles that have come of these chaps that yawn so," forcibly recalls to our memory Hamlet's soliloquy on Yorick's skull. "The Muses Looking-glass" is probably the best known of all Randolph's works. There are not so many captivating felicities of language as in "The Jealous Lovers"; but the tone of the play is more virile, its conception of human life more distinctive and adequate. Randolph has not lost his power of expressing his thoughts in sweet poetical cadences, for occasionally we have some charming outbursts of poetry, an abundance of luxuriant dialogue; but his scope of vision has been considerably widened; his genius has become more matured. He does not, however, utilise in the most effective manner the materials of his art. It was apparently his object

"in single scenes to show
How comedy presents each single vice
Ridiculous."

This he ably does in some very spirited scenes; yet the result is not nearly so successful as might be expected, for the play is loosely pieced together, and there is an unpardonable lack of dramatic movement. Bird and Mistress Flower-

den, "two of the sanctified fraternity of Blackfriars," are two extremely amusing characters, reminding one of the citizen and his wife in Beaumont and Fletcher's "The Knight of the Burning Pestle." "Amyntas; or, The Impossible Dowry" was acted before the King and Queen at Whitehall. It was first printed by Leonard Lichfield for Francis Bordman in 1638. To me it is one of the most fascinating and beautiful pastoral comedies in English dramatic literature, partaking, as Mr. Halliwell says in his "Dictionary of Old Plays," of the best properties of Guarini's and Tasso's poetry, without being a servile imitation of either." It is worthy to rank with Ben Jonson's "Sad Shepherd," and Beaumont and Fletcher's "Faithful Shepherdess." For its unfailing flow of delicate and chaste ideas, its exquisite poetry, its charming and delightful humour, expressed in rich, felicitous, and animated language, it is deserving of the highest praise. As Mr. W. Carew Hazlitt remarks in his admirable edition of Randolph's works, "The 'Amyntas' is beyond doubt a fascinating production, and a drama of unusual beauty and power." Mr. Baker proceeded to criticise Randolph's unfinished comedy of "Hey for Honesty, Down with Knavery," and the poems. He concluded by remarking that, if Randolph's poems cannot claim to be "chains of valuable thoughts," they are distinctly pleasing in tone, appealing to our interest by their fresh and vigorous ideas, and their exuberance of imaginative power. The charge that Mr. A. H. Bullen brings against Thomas Campion—that he was occasionally careless in regard to the observance of metrical exactness, and that he had neglected to learn the art of blotting—may be brought against Thomas Randolph. But notwithstanding these defects, one must be sadly destitute of sympathetic criticism to deny his need of praise for such "rich full-throated" verse. There is a "fine careless rapture" about all his work that is singularly charming and irresistibly fascinating. Randolph heads the band of the minor Elizabethan poets and dramatists. When we remember the early age at which he died, we think with a sigh of regret of the latent possibilities of his bright young genius. He died young, "but he is with those whom the gods loved—with Otway and Keats, with Chatterton and Shelley, with Chénier and de Guérin."—An interesting discussion followed, which was opened by Mr. Frederick Rogers, and continued by Mr. Frank Payne, Mr. W. H. Cowham, Mr. W. Thompson, Mr. T. Chambers, and other members and friends of the society. Mr. W. Poel replied at some length. Owing to the lateness of the evening, Mr. Baker deferred his reply to a future occasion.

NEW SHAKSPERE SOCIETY.—(Friday, April 11.)

DR. FURNIVALL, director, in the chair.—Miss Grace Latham read a paper on "Some of Shakspere's Metaphors, and his Use of Them." After saying that in his earliest plays Shakspere used metaphor as ornament at great length, and for purely decorative purposes, she distinguished four kinds of metaphors as used by him at the date of "Love's Labour's Lost": the *amplified*, in which one comparison is dwelt on at some length; the *worked out*, in which it is made to lead to another thought; the *heaped*, also frequent, in which several metaphors are made to characterise one object; and the *descriptive series*. She then showed how little by little these forms were employed to supply scenery, to give beauty as distinct from decoration, and to emphasise feeling and situation. In the "Two Gentlemen of Verona" they began to be employed to show character. Even then the metaphors were growing terser and more colloquial; but even as late as the "Merchant of Venice" Shakspere used them artificially in love scenes. This disappears in the three great comedies, "Much Ado About Nothing," "As You Like It," and "Twelfth Night," where there is a notable increase of metaphors of colloquial form, on homely subjects. A new variety is here taken into general use—the *incidental*, which does not constitute a speech, or even a paragraph of one; its subject has no necessary connexion with the speech, into the body of which it is slipped. The more important speeches are often closely packed with these incidental metaphors, which follow the course of thought or feeling, and greatly help the expression of them. Miss Latham

then spoke of the occasional return to early forms of metaphor whenever Shakspere needed them for any special purpose, and of the way in which they are adapted to the style of the later pieces; of formal courtesy to which a certain artificial style of metaphor is appropriated; of their increasing terseness; of the fashion in which one metaphor is made to grow out of another; of the mixed metaphor, in which the mind of the speaker springs too rapidly from point to point to delay to finish the comparison in scholarly fashion. Finally, from the two latest comedies she showed how the terse, incidental, packed metaphors were victorious over all the other varieties on account of their superior power and flexibility.

VICTORIA INSTITUTE.—(Monday, April 11.)

SIR G. G. STOKES, Bart., in the chair.—Prof. James Geikie read a paper on "The Glacial Period." He contended that evidence obtained by geologists showed that there were two such periods, and that the new earth movement hypothesis or the elevation and depression of large areas did not account for the extensive ice sheets that must have existed, although we had evidence of the elevation of Canada having been 3500 ft. and Labrador 5000 ft. more than at present. He finally quoted Lord Kelvin's recent declaration that the earth was solid throughout as militating against that hypothesis.—Considerable discussion ensued in which Prof. Hull, Mr. Logan Loble, and others criticised the grounds upon which Prof. Geikie had offered so strong an opposition to the earth movement hypothesis, urging that it at least afforded the same results as were required by the local ice sheet theory of the professor.

FINE ART.

Jules Bastien Lepage and his Art: a Memoir by André Theuriet. Bastien Lepage as Artist, by George Clausen. With an Essay on Modern Realism in Painting, by Walter Sickert; and a Study of Marie Bashkirtseff, by Mathilde Blind. Illustrated with Reproductions of Bastien Lepage's Works. (Fisher Unwin.)

To all those who are interested in pictorial art and in the personality of its followers, this varied volume will be welcome, despite its manifest defects, in the qualities whereof it undoubtedly rejoices; boasting the virtue of catholicity in place of unity, presenting a veritable *olla podrida*, yet, mainly, of agreeable ingredients. Patchy and scrappy as it is, this book pleases by the freshness of the subject and the sincerity of its contributors. The scheme is as *décousu* as the title, and the irrelevant inclusion of Miss Blind's article on Mlle. Bashkirtseff a very deplorable error in taste; but that critic were insensible indeed who could remain unmoved by the picturesque and innocent charm of M. Theuriet's talk about his dead acquaintance, or whom Mr. Sickert's incisive essay might not stir to admiration. Mr. Clausen is something over-partial, and something prolix, in his eulogy of Lepage, which, however, his obvious honesty of conviction and whole-souled enthusiasm go far to palliate—nay, to render acceptable.

M. Theuriet, whose reminiscences occupy considerably more than half of the printed pages, gives a suggestive outline of the artist's life and career. From his birth, on November 1, 1848, at the little old town of Damvillers, in the "simple, well-to-do farmer's house, the front coloured yellow, the shutters grey," to those sad closing scenes in Paris, during the last days of '84, when the promising young painter passed from his long-protracted sufferings to death,

every page is full of human interest: each episode, however slight in itself, is sketched with so vivid, so graceful a touch, as to hold the reader's sympathies from beginning to end. You are not minded to inquire too curiously as to whether the man were a great genius or no; you glide complacently, almost acquiescently, over the encomiums of his friendly biographer; all that concerns you, for the moment, is the story of the man who loved Nature "and, next to Nature, Art," who served his hard apprenticeship cheerfully and bravely, and bore his short-lived success with simple dignity: dying, at last, on the very threshold, as it were, of the House of Fame. M. Theuriet has done well to quote liberally from Lepage's letters: *le style, c'est l'homme*, and very markedly so in this instance. Unlike many of his brothers of the brush, who are eloquent enough in their chosen medium, but stammer sadly with the pen, Lepage was not only a fluent but a picturesque writer. He had the gift of presenting an impression in a few plain, direct words, well-chosen and well-placed, with an effect, nevertheless, of extreme spontaneity. How suggestive, for example, is this extract from a letter, written after the death of his old grandfather, with its note of simple grief:

"The house is empty more than one could believe. Only a few days ago, at any moment, a door would open, and the grandfather appeared, without notice, without object, without speaking or being spoken to; but the sight of his kindly face was enough. One kissed him, and he went away, as before, without object, sitting down, going into the garden, coming back, and always with the same kind face."

Again, his letters teem with delicate descriptions, significantly minute and exact, of various aspects of outdoor Nature. He is intoxicated by the fragrance of the mown grass, the heat and light of the August sun, he gives himself up to "a debauch in pearly tones: half-dry hay and flowering grasses; and this in the sunshine, looking like a pale yellow tissue, with silver threads running through it." But the winter woods appealed none the less keenly to his sense of colour.

"Ah, my dear friend," he wrote in January 1884, "what pleasure you would have in living upon the woods, as I feed upon them now almost every day, along with Golo and Barbeau! What marvellously delicate tones! and the fading out of daylight, and when the evening comes on! The woods are exquisitely fine, with their tall, dry, ivory-coloured grasses. They are so tall in some of the open spaces that they careen your face as you pass, and the cool touch upon your face and hands, hot with walking, is a delicious sensation."

Decidedly there is nothing very remarkable in all this, as taken apart from the personality of the writer; it is chiefly of value as showing the naïve, sweet character of the man, and bearing testimony to his passionate tenderness for the beauties he longed to make his own by faithful transcription on canvas. His was an intimate, almost narrow, point of view, as wide apart as the poles from the grand generalities of Millet. The typical, the impersonal, the foreshadowing of all life and nature in one single figure set in its fitting place was all undreamed of in his philosophy. With regard to some

painters it is difficult, if not impossible, to determine from so short a distance their actual position in the annals of modern art; but the rank of Bastien Lepage is less doubtful. The art of the master stands alone and imitable, incapable of further development; and such was the art of Corot, Millet, Velasquez, Rembrandt, and some few others. Between the master and the clever craftsman is a great gulf fixed—a gulf which Lepage did not live long enough to cross, which, maybe, he might never have bridged, had length of days been vouchsafed to him. True that he discovered a new method of looking at nature, a standpoint peculiar to himself; the method, however, has been carried further, and the fame of Lepage remains a link, so to speak, in a golden rosary, but not as one of the great gems thereon. His works, meritorious as they are, lack atmosphere and envelopment; they are, moreover, distinctly portraits more than pictures, the result of an observing eye and a skilled hand, rather than that inspired combination of art and insight that goes to make a masterpiece. The name of Jules Bastien Lepage will pass down to the generations to come as that of a talented and conscientious workman, a faithful and affectionate recorder; and, possibly, he himself, in the sincerity of his soul, might have desired nothing more; for to attain this alone is to have laboured to good purpose.

The book is illustrated with two portraits of Lepage, and with reproductions from several of the most characteristic of his pictures. The latter, unhappily, have suffered much in translation, the portrait of Sarah Bernhardt in particular, where, the values being lost and the outlines hardened, the woodcut in no way does justice to the original.

GRAHAM R. TOMSON.

THE FRENCH PAINTER-ETCHERS.

Paris: April 16, 1892.

THE fourth annual exhibition of the Société des Peintres-Graveurs Français, at Durand-Rueil's gallery, is, from an artistic point of view, by far the most interesting of the Petits-Salons of the season.

The first name which figures in the catalogue is that of our countryman, the late Charles Keene, who is represented by twenty small drawings—figures, landscapes, and interiors—lent by M. Bracquemond, president of the society. These contributions are the first of a series of retrospective exhibitions of engravings and lithographs the society intends organising at the same time as its annual exhibition. Several living French and foreign artists, who are not members of the society, have been invited to exhibit. Among these is Mr. R. Goff, who contributes half-a-dozen clever etchings of scenery around Brighton, and an admirable "Bridge of Sighs, Venice." Mm. de Rios, Storm de Gravesande, Zilcher, are well represented.

Among M. Zorn's contributions of portraits is an admirable one of M. Renan in his study. M. Helleu exhibits a series of studies in dry point "from nature," female heads, and profiles of exquisite delicacy of drawing; while some of his *aquarelles* are suggestive of a modernised rendering of Watteau's *sanguines*. M. Maurin is represented by no less than twenty-seven paintings, dry points, engravings on wood, and wood-engraving in three colours—a very varied display, but somewhat unequal in merit.

M. Bracquemond's set of "Ex-libris" are elegant and fanciful, though scarcely worthy of the president of the society; but he has promised to make a braver show next year. "La Femme: Joies et Misères," is the title given by M. Besnard to twelve proofs, some in an unfinished state, symbolical compositions, which portray, under the most dramatic aspect, various episodes of woman's life—love, desertion, suicide, child-birth and death, joy and sorrow. M. Guérard, the life and soul of the society, of which he is vice-president, contributes a most varied and original series of engravings in colours on wood, aquatints, etchings, and what he terms *panneaux au fer chaud*—wood-panels, on which the drawing and design is burnt in with specially made irons, a process, we believe, of M. Guérard's own invention. All the exhibits of this talented artist are worthy of more than passing notice. "Honfleur, by Moonlight," "Snow Effect at Montmartre," are beautiful specimens of the etcher's art. His wood engravings in three shades, such as "Pigeons," and "Effet de Neige," are thoroughly original in design and execution. Another highly interesting example of his versatile talent is the series of plates in which he initiates the public into the process by which he gradually harmonises three tints, yellow, light blue, and yellow, until he attains a beautiful engraving in three colours—the portrait of a little boy.

M. Rivière's wood engravings in colours—views and scenes in Brittany—are wonderful imitations of Japanese art, even to the signature, quite a *tour de force* in their way, and highly interesting to the artistic mind and eye. The well-known names of Desboutins, Goeneutte, Jacque, Lepère, are worthily represented. M. Redon is also a contributor of weird etchings and lithographs, such as "La Princesse Maleine," "Perversité," and "Idole astrale." Taken altogether, the fourth exhibition of the French Painter-Etchers marks a great progress on the preceding exhibitions.

CECIL NICHOLSON.

THE DISCOVERY OF A CHRISTIAN CATACOMB AT KERTCH.

PROF. KULAKOVSKI, of Kiev, has recently published a valuable monograph on the discovery made by him of a Christian catacomb at Kertch in 1890 (*Kerchenskaya Khrisianskaya Katakombs, 491 goda, Kiev*). This catacomb was found under the house of M. Korobka, one of the residents in the Crimean city. According to a date on one of the inscriptions, viz., 788, if we compute by the era employed at Panticapaeum since the time of Mithridates (297 B.C.), the period of one of the burials would be 491 A.D. Among the inscriptions, besides the names of individuals, the catacomb contains portions of the Psalms in Greek, thus, among others, we have the first twelve verses of Psalm xc.

In the fourth section of his work, the Professor goes into many details of palaeography and language; in the fifth he discusses the form of the Cross, as found in the catacomb. A corresponding form appears in Christian monuments only at the end of the fourth century, and in the West at the beginning of the fifth. It is of the kind ordinarily represented among us.

The importance of the discovery made by Prof. Kulakovski consists in the proof which it furnishes of the continued existence of a Christian settlement in the district after the kingdom of the Bosporus had come to an end in the middle of the fourth century. Mommsen in his *Römische Geschichte* (ed. 1885), vol. v. p. 289, as cited by the Professor, asserts that Panticapaeum was destroyed by the Huns. If

we find a settlement in the fifth century, the members of which had adopted the Greek language, we may conclude (Prof. Kulakovski justly remarks) that the city of Panticapaeum survived the destruction of the kingdom, and did not share the fate of that of Tanais, which was devastated by the Huns. The Russian Professor may thus be said to have disproved the dictum of Mommsen.

The explanation given of two names found in the inscription, Σαύδιας and Φαιστώπρας, is interesting. The former would mean, to judge from some Iranian and Ossetish analogies, the swift walker or perhaps messenger; the second is equivalent to "the man who has been tested, or is experienced." Such is the opinion of Prof. V. Müller. Prof. Korsch does not quite agree with the latter interpretation.

To the work are appended four plates of the inscriptions found in the catacomb. Prof. Kulakovski is in every way to be congratulated upon this interesting discovery, the details of which he has put before the public with so much learning.

W. R. M.

THE EXCAVATIONS OF THE AMERICAN SCHOOL AT ARGOS.

WE quote from the New York *Nation* the following report addressed by Dr. Charles Waldstein, on March 16, to the committee of the American School of Classical Studies at Athens:—

"At the Heraeum, near Argos, we have been successful beyond all hopes. We are clearing the whole site of the second temple, cutting far into the hill below. The whole foundation will be clearly visible now (there having been nothing to see before). We have done enough digging on the surrounding sites to discover the interesting foundations of the first temple (even with the remains of the charred wood of the superstructure, burnt in 429 B.C.), and have found a stoa and other interesting buildings on the lowest terrace. The harvest of ancient pottery of the earliest periods, terracottas, and bronzes, is perhaps the richest yet made in these regions, including Mycenæ, and I do not doubt will have the most important bearings upon the early history of art and ritual—a subject much under discussion at the present moment. We have also discovered many beautiful pieces of the architectural decoration of the second temple, and I trust we shall be able to make a restoration of it. Last, but not least, we have found most interesting pieces of sculpture, among them three well-preserved heads—one of them, I believe, the most perfect specimen of the art of the fifth century B.C. to be found in any extant head. The numerous other marble fragments will become the more valuable the further the excavation proceeds.

"I trust that we are just now at a point where further finds may be made. At the end of this or next week, the work at the second temple will come to a point where we can well stop for this year; we shall continue our work next year at the other portions of this excellent site. The Greek authorities, who have visited us while excavating, approve highly of our method of working. We are digging on a large scale, which the liberal contribution of the Archaeological Institute of America enables us to do, and the form of excavation has proved advantageous to the scientific aspects of the work. We have employed on most days (fortunately no rain and no holidays) from 150 to 180 workmen, and 20 to 30 carts with horses. Four students have been with me. I shall have a cast of the beautiful head taken at once, and shall send the mould to you, that casts may be made in America and forwarded from there. I have also made arrangements for good photographs, and shall have a set of selected specimens issued in phototype, as a preliminary publication, and shall add a short explanatory text. At Sparta this year I mean only to make excavations on one site in the city which belongs to the Government, and perhaps some trial excavations on the most promising private sites, leaving the chief work for next year."

NOTES ON ART AND ARCHAEOLOGY.

SEVERAL exhibitions will open next week:—(1) The one-hundred-and-seventeenth of the Royal Society of Painters in Water Colours, in Pall Mall East; (2) that of the Society of Lady Artists (professional), at the Egyptian Hall, Piccadilly; (3) another series of pictures of Japan, by Mr. John Varley, together with 61 drawings by a Japanese artist, Watanabe Seitei, at Mr. Larkin's Gallery, New Bond-street; and (4) a collection of pictures, drawings, and etchings by Miss C. M. Nicholas, entitled "Gleanings by Woodland and Wave," at Mr. Stacey's Gallery, Old Bond-street. We may also state that Messrs. Tooth have added to their exhibition in the Haymarket an important water colour by Meissonier, entitled "1807."

THE number of works placed at the disposal of Messrs. Cassell & Co. for reproduction in *Royal Academy Pictures* is so largely in excess of previous occasions that the publishers have determined to issue the work this year in four parts instead of three as hitherto. Part I. will be ready the first week in May.

THE first meeting of the newly founded Japan Society is to be held on Friday next, April 29, at 8.30 p.m., in the hall of the Society of Arts, John-street, Adelphi. Viscount Kawase, the Japanese Minister, will deliver an inaugural address as president, and Mr. T. Shidachi, secretary of the Bank of Japan, Tokio, will read a paper on "Ju-jitsu, the Ancient Art of Self-defence by Sleight of Body," illustrated by practical demonstrations. Objects of interest will also be exhibited.

DURING the first three days of next week, Messrs. Sotheby will be engaged in selling the remaining portion of the very large collection of Cyproite antiquities, which was formed by the late Edwin Henry Lawrence, mostly by purchase from General L. P. di Cesnola.

A CURIOUS pencil drawing of the Princesse de Lamballe has just been offered to the Museum of the Louvre by M. Clémenceau. It is the work of an artist named Gabriel, who is supposed to have made the drawing at the moment when the princess was being taken from prison not long before her execution.

THE library committee of the Senate of the United States has favourably reported bills appropriating 30,000 dollars for a statue of Ericsson to be placed in Washington; 20,000 dollars for a statue of Robert Dale Owen, in the grounds of the Smithsonian Institution; and 15,000 dollars for a portrait of Lincoln, to be hung in the Capitol.

THE first livraison of the illustrated monograph on the sarcophagi of Sidon found by Hamdy Bey is to be published at Paris next week. In the editorial work, M. Théodore Reinach has assisted the discoverer. The subscription price for the entire work is now raised to 200 francs (£8).

THERE has recently been found at Narbonne, on the area of the ancient forum, the pedestal of a statue bearing the name of a certain L. Apollonius Chaereas, augur and quaestor of Narbonne, who is further described as having received the decorations of aedile of that town, and also those of aedile, duumvir, flamen, and of augustalitas of Syracuse, Palermo, Termini, and other sea-board towns in Sicily. The lettering of the inscription seems to be of the beginning of the second century, A.D., when Narbonne was the principal centre of maritime trade for Southern Gaul. Chaereas, therefore, was probably a merchant who had dealings with Sicily.

IN addition to the discoveries at Selinunto, referred to in last week's ACADEMY, Prof.

Salinas has also been excavating the necropolis of Megara Hyblaea, near Syracuse, which has hitherto been found to be rich chiefly in painted vases.

THE STAGE.

"A MIDSUMMER NIGHT'S DREAM."

Stratford-on-Avon : April 20, 1892.

The Shakspere week at Stratford-on-Avon coincides this year with the Easter holidays, so that the town has been more than usually full, and the bookings at the theatre good.

Monday afternoon and evening and Tuesday were devoted to reproductions of this "Fairy Play." It was, therefore, hardly fair to judge Mr. Benson's conception of the whole from the Easter Monday performances, which might be supposed to have been played "a little low, to suit the gods." But as the Tuesday evening performance gave the same rendering, I think Shakspelian students must protest. The scenery and music were all that one could desire, and the fairy scenes were very sweetly grouped—Mrs. Benson making a graceful Titania. The mortals, too, were fairly represented, and Miss Ada Ferrar and Miss Evelyn McNay as Helena and Hermia commanded respect and interest, except when they took to slapping each other. Mr. Benson's Lysander was pleasant without being striking. This is not a play for Stars! But the Clowns were allowed to "tear their passion to tatters to very rags."

In spite of Theseus's words to Philostrate (act i., scene 1), "Stir up the Athenian youth to merriment," Starveling the Tailor was represented in the last stage of deafness and decrepitude, and the others were greatly caricatured. In spite of Theseus's gentle words (act v., scene 1) to Hippolyta regarding the players—

"For never anything can be amiss
When simpleness and duty tender it."

"And in the modesty of fearful duty
I read as much as from the rattling tongue
Of saucy and audacious eloquence."

—there was neither "simpleness," "duty," nor "modesty" in the performance, but only saucy audaciousness and vulgar impertinence.

The only one who even suggested the possibility of Shakspere's conception was Quince the Carpenter, played by Mr. Mollison. It is true that Mr. Weir was funny as Bottom, but it was a fun for the most part only fitted for the Clown business in the Christmas Pantomime. He was a respectable ass in Fairyland; out of it, he was a most objectionable one. The loud and rough business jarred out the sweet memories of scenes that remind one of Spenser's "Faerie Queene," and brought disproportion and discord into the artistic whole. Actors should not play Shakspere without a critical study of all the parts that lie outside, however apparently unconnected with their cue. Representations of Shakspere are not so numerous that one can afford to have him thus mistranslated by a part being put for a whole, and that part the lower one.

CHARLOTTE CARMICHAEL STOPES.

STAGE NOTES.

EASTER itself has not presented any theatrical novelty of special interest, though one or two promising entertainments loom in no remote distance. At the Criterion, for the moment, "L'Enfant Prodigue," which had such a phenomenal success at the Prince of Wales's, has been revived; and at Terry's Theatre they have revived "The Magistrate" in place of anything new. The piece, as many playgoers will remember, had long ago its due success

at the Court. But just before Easter there was performed at the Strand, for the first time, a comedy, or mythological farce entitled "Niobe," which is so effective that it deserves to be discussed at greater length. Mr. Harry Paulton, a *comique* in his own way of the first order, and Mr. George Hawtrey are engaged in its performance; and the very subtle acting and admirable appearance of Miss Beatrice Lamb do wonders for the piece. Indeed, Miss Lamb's success is possibly the greatest she has yet achieved.

DURING the month of May, several performances—as we understand—will be given of Mr. Isaac Henderson's "Agatha," the long talked-of play founded on his thoughtful and moving novel *Agatha Page*. For these performances, a cast which appears to us hardly less than extraordinary has, we are glad to say, been secured, so that the fullest justice is likely to be done to Mr. Henderson's dramatic work.

THE Avenue Theatre has again changed hands, and at present Mr. Charles Charrington has control of its fortunes. He is appearing with Miss Janet Achurch in one of the pieces in which the talent of this remarkable actress is manifested at its best. We may add a note hereafter; but full justice was, we hope, done to the performance—in these columns—when it was first given.

MUSIC.

MUSICAL PUBLICATIONS.

Preludes and Studies. By W. J. Henderson. (Longmans.) This volume contains a series of essays on musical themes of the day, from pianoforte playing to "Parsifal." The performance of Wagner's tetralogy, soon to take place at Covent Garden, renders the chapters on that work appropriate reading for the moment. Mr. Henderson is an intense admirer of Wagner, with qualifications; he discusses the master sensibly and sympathetically. But why should he say "if Wagner demands of us that we shall study his libretto phrase by phrase, and his music measure by measure, at home before going to hear the opera, does he not by this confess to a certain grave radical weakness in his system?" Wagner would never have made that demand, but rather have exclaimed with Ruskin: "Analysis is an abominable business." Mr. Henderson is right in saying that if Wagner, as some of his opponents assert, is such a wretched composer, he had better not be discussed, but left to "sink into that obscurity which is the inevitable doom of all false artists." Discussion on this matter is seldom profitable, and fortunately it is every day becoming less common. In the chapter on "The Evolution of Piano Music," it is somewhat surprising that no mention is made of Conrad Paumann's *Ars Organisandi* (1452), which contains the earliest known music for keyed instruments. A very neat summary is given of the evolution of clavier music. The taste for programme-pieces in the seventeenth century should be noticed by some who would seem to think Beethoven was the originator of that *genre* in his Pastoral Symphony. Kuhnau's six Sonatas on biblical narratives are striking early specimens; and so must have been that Suite by this composer mentioned by Mattheson, "in which the passage of Count von Thurm across the Rhine, and the danger to which he was exposed from the river, are most clearly conveyed to eyes and ears in twenty-six little pieces." Mr. Henderson well observes that, previous to Bach, "the technique of the clavier was simply obstructive to the progress of playing," because based upon illogical and

arbitrary rules. Again he remarks that some commentators have denied to Liszt's Concertos the right to be classed as such; and he adds, "it matters very little what they are called." But surely it does matter; the terms *Sonata*, *Symphony*, *Concerto*, have long been associated with certain particular forms, and it seems only right that new forms should be distinguished by new names. The last essay is entitled "Schumann and the Programme Symphony." Our author is justly angry with Emil Naumann, who, in his *History of Music*, ranks Schumann among the "talents"; and many will agree with Mr. Henderson when he places Schumann only second to Beethoven as a composer of Symphonies. The name of Schumann leads naturally to a disquisition on programme-music. The views expressed on that subject are sound; for our author "the highest form of programme-music is that in which the programme is simply an emotional schedule." These essays are the outcome of a thoughtful and intelligent mind, and are well worth reading. Some are based on articles contributed to the *New York Times*, and on lectures delivered at the New York College of Music.

Songs of Two Savoyards. Words and Illustrations by W. S. Gilbert, Music by Arthur Sullivan. (Routledge.) There are some books which need no advertisement, and among such may be counted the one under notice. Not only are the names of Gilbert and Sullivan well known, but the comic operas written by the two in collaboration since 1875, when "The Sorcerer" was produced, have caused infinite fun and laughter. This collection then of the gems from these works will be welcome; and if only to recall merry evenings spent at the play, many will be glad to possess it. To name the most attractive songs is unnecessary, for all are popular favourites. The volume is handsomely got up, and the illustrations add to its attractions. Adaptations of choruses or concerted pieces for a single voice have been carefully made (with the composer's approval) by Mr. C. King Hall.

Ethical Songs with Music. (Fisher Unwin.) The object of this little book is to provide for home circles a collection of hymns having no theological bias. In a note at the close of the volume it is stated that "a difficulty has been felt in matching the elevated beauty of some of the verse with music which should at all adequately express the sentiment of the words, and yet be simple enough for family and congregational singing." Some of the old chorale and modern hymn tunes, however, suit the words very well, and there are some pleasing settings by Flower, Trousselle, and others. But is it "ethical" to spoil the great masters by mutilation and alteration, as for instance in Nos. 10 and 127 (Schumann and Beethoven)?

J. S. SHEDLOCK.

MUSIC NOTES.

M. DULOUP, the Belgian violinist, made his first appearance at the Crystal Palace concerts on Saturday, and played Max Bruch's Concerto in G minor with much skill and taste, but there was a lack both of mental and physical power. He was well received. Mme. Bella Monti sang Mendelssohn's Scene "Infelice," but neither in voice nor in style did she satisfy reasonable expectations. She was heard to more advantage in the duet from "The Flying Dutchman," in which Mr. Ludwig took part. He also sang with feeling the "Address to the Evening Star" from "Tannhäuser." Beethoven's Pastoral Symphony was admirably performed, and a spirited rendering of "Der Ritt der Walküren" closed the concert.

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